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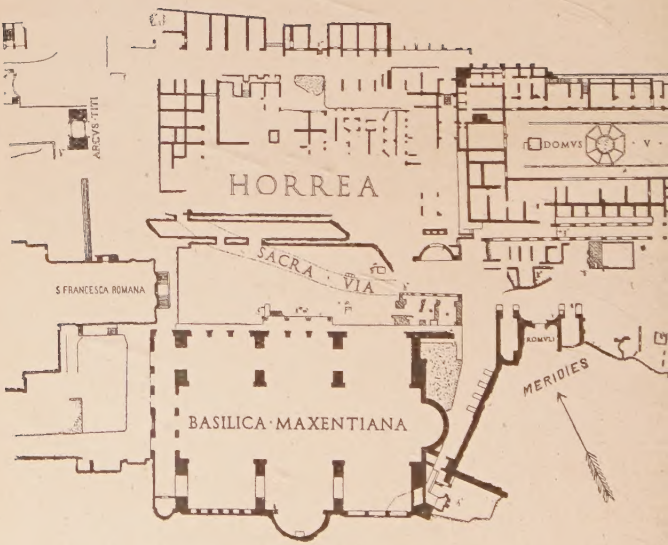
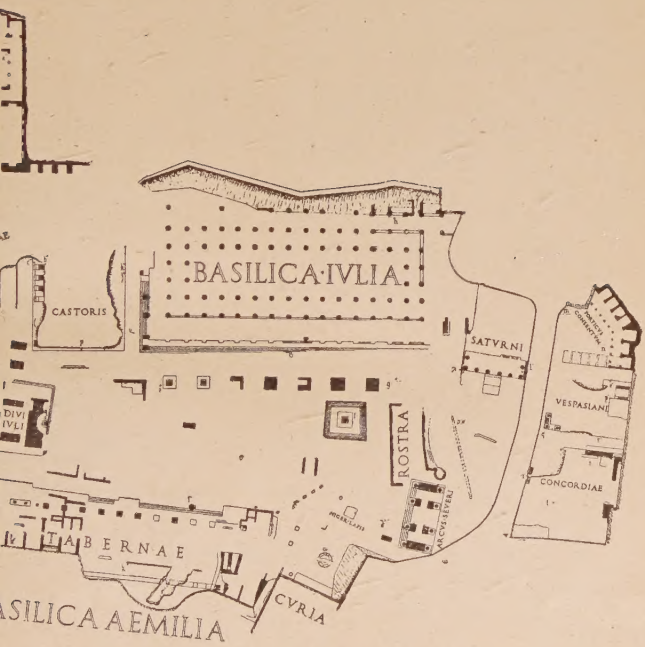


Fig. 386.—Plan of the ruins of the Roman Forum (executed by the R



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A HISTORY OF ART

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The East Pediment of the Temple of Aphaia at Ægina.
(Furtwängler's reconstruction.)

NOTE TO THE ENGLISH EDITION.

PROFESSOR CAROTTI'S lucid picture of the history of ancient art as revealed by modern research, needs no commendation to ensure its welcome among all classes of teachers and learners. The book evidently meets the demand which has lately arisen for a new synthesis of the various phenomena which constitute the antique. To have accomplished this within a small and handy compass is no easy task. An incredible amount has been compressed into this small volume, and the large number of illustrations—including, alongside the well-known masterpieces, less-known or recently discovered works—would alone give it undoubted value.

The book has been translated by Miss Alice Todd. My own responsibility begins and ends with the attempt to help the translator in some of the stiffer archæological passages, and in the rendering of names, which, owing to the Italian method of phonetic transliteration, sometimes prove sufficiently puzzling. I am not responsible for the Index, nor, of course, for any of the facts or views expressed in the book.

The illustrations which Professor Carotti gives of certain sculptures from the temple of Aphaia at Ægina have in this edition been replaced by figures taken from Furtwängler's reconstructions. I have also substituted a fresh illustration for Fig. 430, which reproduced the modern bust of Cæsar in the British Museum. It is time that some protest should be made against the appearance of this bust in almost every book on Roman Art or History. If the dry technique, the harsh lines, and the exaggerated modelling, which all express preconceived modern notions of the Cæsarean type, do not sufficiently betray the modern origin of the head, archæologists should at any rate refrain

from publishing it as a genuine antique till they can bring forward another *marble* portrait bust of the period of Cæsar with incised pupils, a method which first makes its appearance in heads in the round some two centuries later.

The reader will at once perceive that the dates adopted by Professor Carotti in the chapter on Egypt differ widely from those now generally current. But since discrepancies of a couple of millenniums seem mere trifles in Egyptology, and since the dates do not affect the short sketch given of Egyptian art in its general relation to the other arts of the Mediterranean nations, it did not seem necessary to ask Professor Carotti to make any alterations or even to introduce a warning footnote.

A fresh bibliography has been specially compiled for this edition. It is considerably shorter than Professor Carotti's, but gives more references to English text-books and handbooks. With the needs of beginners in view, this bibliography has been divided roughly into nineteen sections, though I need hardly say that the subjects of these sections not infrequently overlap. An asterisk is prefixed to the books which may be specially recommended to beginners as an introduction to their subject. I have also made a point of mentioning a large number of illustrated publications; even if beyond the means of students, these can mostly be found in large libraries like the British Museum – and it is a fact which students perhaps do not sufficiently realise, that, thanks to these great illustrated works and to collections of single photographs, there is almost no work of art with which they cannot now become familiar without leaving England. I have made rarer mention of older works of archæology, for reference to these will be easily discovered by the more advanced student; but it is well to keep these older works in mind, if only in order to understand the growth of the modern science of archæology.

With respect to current archæological literature, invaluable formation may be found in *The Year's Work in Classical Studies*, brought out since 1906, under the auspices of the *Classical Association*.

EUGÉNIE STRONG.

The Library, Chatsworth.
February 1908.

INTRODUCTORY.

THE history of Art in the early ages embraces two great successive periods—the Oriental and the Classical.

The Oriental period comprises:

Egyptian Art;
Chaldæan Art;
Ægean or Mediterranean Art;
Assyrian Art;
The Art of the smaller nations: the Hittites, Phœnicians, Israelites, and the Persian Art of the Achæmenids.

The Classical period:

Greek Art;
Etruscan Art;
Roman Art.

Two other branches of Oriental Art developed in the course of the Classical period were:

Ancient Indian Art; and
The Persian Art of the Sassanids.

Egyptian and Chaldæan Art had an almost common origin and began almost simultaneously. However, in the period of initial development, certainly a very long one, Egyptian Art was the first to achieve excellence, and to create works really worthy of the name of Art. Its duration was unusually long, it flourished throughout the successive stages of ancient Oriental and Classical Art.

Both Chaldæan Art and its heir and continuator Assyrian Art developed in a different atmosphere and under other

conditions and had characteristics peculiar to themselves. To many people their works as a whole may be less attractive, and yet they mark in some respects a real advance in the evolution of Art in the world.

In the meanwhile Ægean or Mediterranean Art arose, flourished, and then came to an abrupt end. While exhibiting special features of its own, this Art had largely borrowed from the Egyptians and Chaldæans.

Persian Art of the epoch of the Achæmenids sovereigns may be considered a synthesis of all the Oriental Arts that had preceded it, as well as of the archaic phase in Greek plastic art which had by that time made its appearance.

Other smaller nations, such as the Hittites and Phœnicians, while developing each in its turn its own peculiar artistic phases, had also carried on a very useful work by interchanging forms and elements among the various peoples.

In the classical period, Greek Art, having already arisen and having gathered a rich inheritance from the Ægean and all the Oriental Arts, entered upon those marvellous phases which followed the archaic period—namely, the phase of its greatest splendour, and the so-called Hellenistic phase, when it attained to supreme beauty in the harmony of its buildings and in the perfection of its plastic forms, animating the latter with the most sublime intellectual idealism.

In Italy Etruscan Art learnt much from the Greeks and also from the later phases of ancient Oriental Art, and although it remained incomplete itself, not having evolved naturally from within, it revived forgotten forms and elements, and thus prepared the way for Roman Art. This, in its turn, absorbed Hellenistic Greek Art, and succeeded in accomplishing a new evolution, less ideal, but yet extraordinary in its imposing grandeur, and still more in its application to works of public utility to the whole civilised world of that time.

But just as the art of Egypt survived her national life, so did Greek Art, and continued to flourish. At the moment of the invasions of the barbarians, the people of Rome and their art were already on the decline, perishing from exhaustion, while it was only then that Greek Art—less fallen into decay -came to an end, or rather gradually passed into the new Græco-Oriental or Byzantine Art.

It has not yet been determined if the art of the Chinese, who had had commercial intercourse with both Egypt and Greece, introduced any elements into or exercised any sort of influence upon ancient Oriental or Classical Art. But in our day it is recognised that Græco-Indian Art influenced the Persian of the Sassanids period, which had arisen during the last centuries of the Roman Empire, and it was this Sassanids Art that constituted one of the elements of the above-mentioned Græco-Oriental or Byzantine Art, and later some of the elements of the future art of Arabia.

The history of art is a luminous picture of the history of mankind, and its phases are limited and marked out by the great historical revolutions ; but, like the continuous progress of humanity itself, of which it is only the more pleasing outcome, it forms in its career of many thousands of years one uninterrupted chain, exhibits one continuous evolution, and reveals a constant striving after perfection.

BOOK I.

Oriental Art.

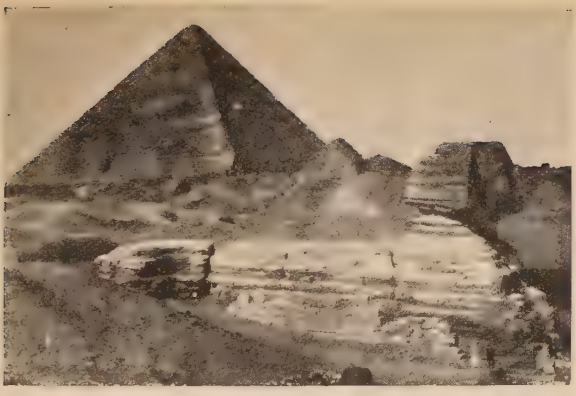

Fig. 1.—The Sphinx of the necropolis of Memphis, cleared from sand.

CHAPTER I.

ART OF THE ANCIENT EGYPTIANS.

FAR back in remotest antiquity Egyptian Art first made its appearance on the shores of the lower Nile. The regularity of the climate, the fertility of the soil, the aspect of the landscape, especially the two long, low chains of mountains, had stamped on the region a character of eternal durability, of perennial calm and peace, reflected in the inhabitants with their quiet disposition, their deep religious feeling, and their serene but imposing majesty. These circumstances and the nature of the materials at disposal for buildings and for other works of art of first importance had the very strongest influence on the formation and characteristics of ancient Egyptian Art.

Egyptian Art holds a most important place, not only in the history of ancient Oriental Art, but in the history of all art. Its architecture is the oldest we know, archi-

tecture with the architrave, conceived in grand lines and solid masses, and always dedicated to the Divinity and to the dead, stupendous in its grandeur, serenely solemn and eternal in its durability. Egyptian Art also initiated statuary sculpture, producing works which surprise us by their truth to nature, and are of a grand monumental and decorative character. Furthermore, it invented a magnificent and brilliant system of decoration and laid the foundations of the industrial arts, producing in the earliest times objects of remarkable interest and value. Some of the archi-

Fig. 1*a*.—The Pyramid of Khafra. (Photo: Zangahi.)

tectural elements and many of the decorative forms and types of Egyptian industrial art became the common heritage of art both of that time and of subsequent ages, and some even persist in the art of our own day.

Time has furnished a refutation of the old erroneous assertion that the origins of this art cannot be known, and that it remained stationary for thousands of years—the period of its prolonged existence. The discoveries of De Morgan especially enable us to recognise its first steps, and the discoveries and studies of Mariette, Vassalli, and chiefly of Lepsius, have determined and noted its phases.

These great phases constitute three periods, corresponding to those of the political history of the Egyptians, and

are known by the name of the most flourishing city of the time, the city in which were concentrated most of the power, the culture, and the art itself of the country.

The Memphite period, that of the ancient empire whose chief centre was Memphis in Lower Egypt, comprises the first ten dynasties [1] of the sovereigns or Pharaohs, about 5000 to 2500 B.C.

The Theban period, which is subdivided into—

The first Theban Empire, whose chief centre was Thebes in Upper Egypt, comprising the eleventh to the seventeenth dynasties,[2] about 2500 to 1800 B.C.

The second Theban Empire or *New Empire*, with its centre at Thebes, which marks the apogee of the power, civilisation, and art of Egypt, and comprises the eighteenth to the twenty-second dynasties, about 1800 to 950 B.C.

The Saïte period, so called from the city Saïs, one of the successive great centres of the shaken and decaying power of Egypt, comprising the twenty-third to the thirty-first dynasties ; about 950 to 358 B.C.

A.—MEMPHITE PERIOD.

About 5000 to 2500 B.C.

The Memphite period has left us the Pyramids, the *mastabas*, an example of architraval construction, statues and coloured bas-reliefs.

It was a learned Arab of the twelfth century who said : " The whole world fears time, but time fears the Pyramids " ; he would certainly repeat this saying to-day before the

[1] The dynasties or series of Pharaohs of one and the same family were thirty-one in number, all national except the twenty-seventh, which was Persian (Cambyses, 525 B.C.).

[2] During this first Theban Empire, that is at the end of the fourteenth dynasty, took place the invasion of the Canaanites, called Hyksos or shepherd kings, who composed the fourteenth dynasty and occupied almost the whole of Egypt from about 2250 to 1800 B.C.

three largest pyramids (Figs. 1, 2, and 3) which stand in the necropolis of the ruined city of Memphis. They were the tombs of the Pharaohs Khufu, Khafra, and Mycerinus or Menkaura of the fourteenth dynasty.[1] They rise on a platform and are constructed of blocks of sandstone; one alone preserves part of its ancient casing in slabs of granite; all three are, it may be said, still intact in the interior, with their sloping corridors leading to the chamber in which the corpse was deposited, in two or more sarcophagi, one within the other. The work of building a pyramid was begun in the first year of the Pharaoh's reign and carried on, gradually increasing in bulk, until the time of his death.

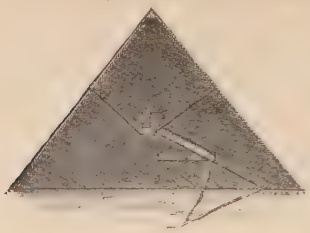

Fig. 2.
Section of the Pyramid of Khufu.

The pyramid of Khufu was		145	metres high,	now reduced to	138
,,	Khafra	138	,,	,,	136
,,	Menkaura	67	,,	,,	53[2]

In the same necropolis, scattered around the pyramids are found the tombs of functionaries and persons of higher rank, tombs which to-day are called by the Arabs *mastabas* (Fig. 4), because they are like their shop-counters in shape; that is, they are parallelopipeds with sloping outside walls. They are composed of a chamber, behind it a cell contain-

[1] The tombs of the Pharaohs of the earliest dynasties were in the form of a tumulus of stones; from the tumulus was evolved the type of the pyramid, which originally was built in steps (example at Sakkara), then in broken lines (example at Medum), and finally ended in the geometrically perfect pyramid.

[2]

The cupola of the Basilica of St Peter in the Vatican is	132.50	metres high.
The spire of Milan Cathedral is	108	,,
The cupola of Sta Maria del Fiore	107	,,
The Campanile of Pisa	57	,,
The dome of the Pantheon in Rome	43	,,

Fig. 3.—Memphis. The Temple of Khafra; the Sphinx and the Pyramids. (Mariette.)

ing various statues of the deceased, and of a well carefully hewn (and then filled up) which leads down to the crypt, the spot in which was deposited the corpse enclosed in a sarcophagus and surrounded by funereal objects and provisions. In the principal wall of the chamber is seen the false door leading to the other world, on the threshold of which is represented the image of the deceased, while on the walls are depicted the events of his life.

In the same necropolis also, and close to the celebrated *Sphinx*,[1] there still exists the most ancient known example of *architraval construction*. It is supposed to be a temple, and as there are neither statues nor inscriptions nor any trace of decoration to be found in it, it is called for simple

[1] Of the Sphinx we shall speak presently.

topographical reasons the *Temple of the Sphinx* (Fig. 3). It consists of plain blocks of granite and limestone; a few monolithic pilasters subdivide it into aisles and still support a portion of the architraves, also monolithic, on which rested the broad flat stones of the roof. It is a perfect example of megalithic construction, and at the same time the prototype of the colossal religious architecture of Egypt.

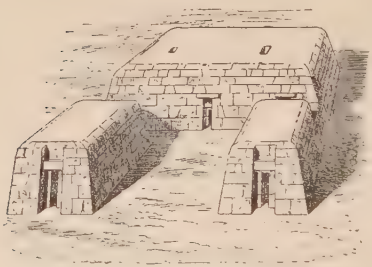

Fig. 4.—Mastabas, necropolis of Memphis. (Perrot et Chipiez.)

For the dwelling-houses even of nobles and also of the monarchs themselves, Egyptian architecture made use of much lighter and not very durable materials: the walls were of brick or else of compressed clay, and timber was employed in the framework itself of the building, which was in reality a pavilion. The palace of the Pharaoh was simply a number of pavilions scattered about in the gardens of the royal precincts. The sarcophagus found in the sepulchral chamber of the pyramid of Menkaura was nothing more than a reproduction of one of these royal pavilions (Fig. 5).

Fig. 5.—The sarcophagus of Menkaura.

The ideas of the ancient Egyptians on the immortality of the soul and its return to life (the soul being able to reanimate the body or its exact image in whatever material it was) gave origin to the earliest works of sculpture, and so it happens that the Egyptian *statues* of the ancient Empire have almost all been found in the cells of the *mastabas*.

They are sculptured in soft limestone or in wood, and for the most part are painted; they have the character of genuine portraits; the heads especially are always interesting, from their truth to nature and their vivacity of expression; the body, treated more roughly, is yet exact in its proportions and natural in movement and gesture. The execution already reveals a tendency towards breadth and largeness of style.

Fig. 6.—The scribe in the Museum of the Louvre. (Rayet.)

Examples:

Statue in limestone painted in red of the seated scribe in the Louvre (Fig. 6).

Statue in painted wood of the functionary called by the Arabs the "sheykh *El Beled*," in the Cairo Museum (Fig. 7).

Two statues of Prince Rahotep and of his consort Nefert in the same museum (Fig. 8).

Fig. 7.—The so-called Sheykh el Beled, Cairo Museum. (Bruckmann.)

The dwarf Cnumotpù (*ibid.*).

Numerous coloured statuettes in soft limestone representing servants, slaves, workmen, labourers, rowers, women kneading bread, etc, of which there are a number of examples in Italy, in the Museums of Antiquities in Turin and Florence.

The celebrated statues in diorite of the seated Pharaoh Khafra (Fig. 9) in the Cairo Museum, supposed by some to be replicas or copies of ancient originals, executed during the Saïte period, when admiration was aroused for the works of the Ancient Empire; in any case, the type and attitude demonstrate clearly that they are creations of the Memphite period.

The *painted bas-reliefs* which adorn the inside walls of the hall of the *mastabas* are in reality designs with the outline incised and then coloured in flat tints, some naturalistic, but most conventional.

Fig. 8.—Statues of Rahotep and his consort, Cairo Museum. (G. Le Bon.)

These scenes, which represent the deceased throughout the whole course of his existence—superintending works in the city and country, going to the chase, etc.—give us a picture true to nature, and preserve for us precious details of the daily life of the Egyptian people in that remote age—a peaceful life, entirely devoted to work.

The drawing, however, is still childish in style and exhibits defects from which Egyptian Art was never able completely to free itself; for example, faces and figures in profile with the eye and the shoulders fronting.

Fig. 9.—Statue of Khafra, Cairo Museum.

B.—THEBAN PERIOD.

(*a*) First Theban Empire.

About 2500 to 1800 B.C.

The time of the first Theban Empire really marks a period of transition in the history of Egyptian Art.

Then art became gradually more elaborate by a wise selection from the types and elements of the preceding

period, and it foreshadowed the architectural and plastic types of the golden age, which was about to evolve during the second empire, commonly called the new empire.

Though Thebes was then the centre of power and also of artistic activity, it is still at Memphis in the necropolis itself that we find one of the most extraordinary creations of the period—the colossal *Sphinx* (Fig. 10)—the mysterious guardian of the pyramids, carved by the chisel of the ingenious Egyptian sculptor out of a ridge of limestone

Fig. 10.—The Sphinx, necropolis of Memphis. (Photo: P. Sebat.)

rock, there ready to his hand. Around it the wind continually raises and accumulates the sands of the desert, covering up its lion's body and letting the head alone emerge, in which some propose to recognise the features of the Pharaoh Amenemhat III. of the twelfth dynasty. It is the symbol of the combined physical force and human intelligence—human, but of divine origin—of the Pharaoh. It is 20 metres high and 64 long; the length of the mouth is 2.32 metres. The Arabs call it the *Father of Terrors* (Fig. 1, page 7, and Fig. 10).

The tendency to the colossal already predominates in the statues of this period with which we are as yet acquainted; they are almost all of gigantic dimensions and sculptured in very hard materials (black or grey

granite, diorite, etc.), hence the difficulty in working them, and the consequent simplification in their attitude and form and in the type. They have been discovered for the most part in the ruins of temples, and some of them are placed with their backs against the pilaster, of which they form an integral part, and which, in its turn, serves as a support. Statues representing the Pharaohs predominate.

Examples :

Statue of Amenemhat III. in the Cairo Museum.
Colossal statue of a Pharaoh seated, in the Berlin Museum.
Colossal statue of Usertesen I., with its back against a pilaster, to be found to this day among the ruins of the sanctuary at Abydos, an that of Sebekhotep III. in the Louvre.

Other types of statues :

Statue of Au-tu-abra, who was associated with himself on the throne by Amenemhat III., carved in wood with gilt details, in the Cairo Museum.
Statue of Nefert, consort of Usertesen III., in the same museum.
Statuette of the priest Amenemhat, of the time of the eleventh dynasty, in the museum at Florence.

The tombs of functionaries and of the rich are now instead for the most part excavated in the sides of mountains and at a certain height, constituting a regular *hypogeum*. The most notable of these hypogea (or rock-cut tombs) are at Beni Hassan in central Egypt. They show an open vestibule with square pillars which have been left in carving out the rock, and which thus represent the supports that bear the architrave of the façade. They are polygonal, without base or capital, but carry a small slab as crowning member, the first appearance of what will later be called in classical architecture the *abacus*. A door leads into a hall, at the extreme end of which is sculptured the figure of the deceased, whilst on the other walls various scenes are depicted. Frequently the hall is subdivided by polygonal pillars or by columns resembling bundles of stems tied by bands, with the base and capital of the lotus bud ; they seem to support the roof. It is less a reproduction of a dwelling-house than of a temple.

The distribution of the component parts of *the temple* had already been arrived at; with its courts and halls it occupied a considerable space, and had columns in stone and pilastered statues serving as supports, as may be seen from the extensive ruins of the temples of Abydos, Heliopolis, Bubastis, etc.

Fig. 11.—Examples of Egyptian obelisks. (Ebe s.)

Among the ruins of Heliopolis the *obelisk* makes its appearance: a four-sided monolith 20 metres high, gradually diminishing upwards and ending at the top in a pyramidal point. Its four faces are covered with hieroglyphic inscriptions. Those of the obelisk of Heliopolis commemorate the Pharaoh who set it up, Usertesen I. of the twelfth dynasty (Fig. 11).

The walls of the hall of the *hypogea* already mentioned are adorned with *paintings* (no longer with painted bas-reliefs), and give us scenes analogous to those in the *mastabas* of the preceding period, with the addition of fresh details and subjects, mostly of warlike enterprises. The style still continues primitive and obscure; the figures, however, appear rather less stiff.

(*b*) Second Theban Empire, or new Empire.

About 1800 to 950 B.C.

The period of the new Empire—at the beginning of which Egypt, freed from the Hyksos, or shepherd kings,

regained her full independence—marks the culminating point of her civilisation and prosperity, and also of the greatest splendour of art in the valley of the Nile.

Whilst still continuing to construct sepulchres that are remarkable monumental works of great value, and to produce statues of the Pharaohs that are real masterpieces, art had now become essentially religious: its finest and

Fig. 12.—The Temple of Luxor. (Reconstruction by Grauth.)

most beautiful creations were for the glorification of the Deity, and it is at this point that it may be termed *hieratic*; that is, passing under the dominion of the priests, it adopted certain recognised plans, types, and forms which were long to remain unchangeable.

Henceforth the *Temple* is the supreme monument of Theban Art (Fig. 12), and in constructing and adorning it, architecture, sculpture, painting, as well as the minor arts, all play their part.

The system of construction is still megalithic, that is in colossal stones or blocks disposed vertically and horizontally: by their weight they maintain the stability of the edifice. The horizontal blocks form the *architraves* whereon are laid the *great slabs of the ceilings* and of the *terrace roofs*, which rest on the vertical elements. With

the vertical blocks or elements are constructed the walls, pilasters, and columns.

The *walls* on the outside always slope out towards the bottom and have a cornice with a cavetto (or hollow

Fig. 13.—Columns of the temple at Abydos, built by Sety. (Cosmos *Ægypten.*)

moulding); the pilaster (or pier) of rectangular form also has a corona with a cavetto; the column is formed of a broad base with a disc (Fig. 13), a polygonal or fascicular or cylindrical shaft and a capital, either with the lotus bud (Fig. 14) or like an inverted or upright bell, or sometimes with the head of the goddess Hathor (Fig. 15) placed under a square block.

A temple complete in all its parts comprises (Fig. 12):
An avenue of sphinxes,
A simple pylon or first entrance gate,[1]
A vast court, its three sides with colonnaded porticos,

[1] The simple pylon or first entrance gate opens in the outside wall.

Fig. 14.—Columns of the temple of Amen at Thebes. Part erected by Tahutmes III. (Photo by Bonfils.)

A double pylon (Fig. 17), in front of which are found :

Two obelisks and two colossal statues,[1]

A hall with columns,

The sanctuary or dwelling of the divinity ; this may consist of a simple cell or of a little structure called in art a "naos," [2] or else of a little court with a cell or with a naos,

The accessory chambers for worship, disposed round the sanctuary,

The sacred grove and the sacred lake,

The libraries,

The schools.

The external faces of the pylons, the inside walls of the porticoes, and the whole interior of the halls (walls, pillars, architraves, and ceilings) are covered with a decoration of coloured bas-reliefs or simply of paintings, for the most part of gigantic proportions, especially on the pylons, recording the annals of the Pharaohs, and depicting rows of divinities and religious ceremonies and myths.

[1] Obelisks, as time went on, were erected higher and higher, reaching 25 and even 33 metres.

[2] See a specimen in the Museum at Florence.

Fig. 15.—Dendera : the great hall of Heaven. (Ebers.)

The exceedingly vivid colours, always laid on in flat tints, form a cheerful decoration, strong in tone, but very harmonious.[1]

The various parts of the temple, with the exception of

Fig. 16.—Central columns of the hypostyle hall in the temple of Karnak in Thebes. (Ebers.)

the sanctuary, might be repeated *ad infinitum;* it was the ambition of each succeeding Pharaoh to add to the most venerated of the temples new halls, new courts, new pylons, with their appropriate obelisks and colossal statues, so that an Egyptian temple never forms an organic and homo-

[1] The Egyptian inscriptions, with their hieroglyphic characters, constitute a really decorative element owing to the way in which they are disposed on the edifices and on the sculptures.

geneous edifice, but is susceptible of additions and reductions, without losing its solidity of construction or its character. In spite of this, as a whole it is always majestic and splendid in its proportions, a monument of extraordinary and imposing grandeur.

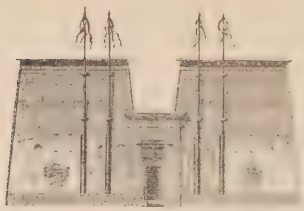

Fig. 17.—A double pylon.

The most celebrated of the temples whose majestic ruins remain to us are the vast and colossal structures now called the Temples of *Luxor* and of *Karnak*, on the right bank of the Nile in Upper Egypt, on the spot where

Fig. 18.—The temple of Luxor. (Cosmos *Ægypten.*)

stood the immense city Thebes, with its hundred pylons or gateways of temples.

The temple of Luxor (Figs. 12 and 18), dedicated to the Theban Triad of deities, Amen, Maat, and Khonsu, had been begun by Amenhotep III. of the eighteenth dynasty.

then added to by Amenhotep IV., and still further enlarged by the celebrated Sesostris (Ramessu II. of the nineteenth dynasty). An avenue of ram-headed sphinxes, two kilometres long, connected it with the Temple of Karnak as it is now called (Fig. 18).

This temple of Karnak, the most gigantic and monumental of the Egyptian temples, was a group of several temples, five dedicated to Amen, two to Maat, and three to Khonsu (Fig. 19). The longest axis of the area of the ruins is 1400 metres, the transversal, 560. The circumference of the enclosure reached 3800 metres, the total superficies extending further to 37,800 square metres.

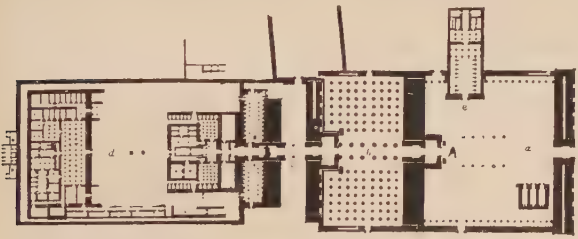

Fig. 19.—Plan of the temple of Karnak in Thebes. (Lepsius.)

A, *a*, courtyard—*b*, great hypostyle hall—*c*, courtyard with obelisks—*d*, successive additions—*e*, small temple of Khonsu.

The principal temple of Amen dates from the twelfth dynasty, and had been added to by the great Pharaoh conquerors, and again later by others, and even by successive foreign rulers ending with Augustus, and always in more huge proportions. The most gigantic part is the great *hypostyle hall* (supported by columns), of world-wide celebrity (Fig. 16), 100 m. wide and 50 m. long.[1] The roof, which in the centre reached a height of 38 m. from the pavement, and was lower at the sides to let the light

[1] Its superficies therefore was 5000 square metres. That of the Cathedral of Milan is 10,800 square metres.

Fig. 20.—Abu-Simbel (Nubia) rock temple of Sesostris. (Le Bon.)

penetrate through great loopholes, was supported by 134 columns. The twelve in the middle, arranged in two rows, are 24 m. high (twelve columns of Trajan collected in one hall !).

The cave temple or "speos," excavated in a cliff of the mountains, is another type of Theban temple not less frequent. Of the two great examples at Abu-Simbel in Nubia, the largest is that dedicated to Osiris, still adorned in its façade with four seated colossal figures, each 20 metres in height (Fig. 20).

The sepulchral temple is seen in the ruins of the necropolis of Thebes itself, on the opposite bank of the Nile. The actual tomb of the Pharaoh was excavated in the barren gorges of the mountains beyond the plain, and ornamented with great richness, and afterwards it was masked by mounds raised on purpose and thus hidden for ever. The sepulchral monument on the other hand was erected in the plain, and served as a *Memnonium*, and at the same time as a sanctuary for religious ceremonies and

Fig. 21.—The sepulchral temple of Hatshepsut, Thebes: Deir-el-Bahri. Reconstruction. (Mariette.)

Fig. 22.—The colossi of Memnon at Thebes. (Cosmos *Ægypten.*)

Fig 23.—Statue of Ramessu II. (Sesostris). Turin Museum. (Photo: Alinari.)

a countless number of statues, from those of gigantic dimensions down to the very smallest statuettes, executed in the most diverse materials, and in addition many miles of bas-reliefs.

The pose of the statues offers little variety; the majority of them are seated or standing, some few are kneeling, and still fewer sit squatting. The position too is always fronting; that is, the figure is always presented to the front and even full to the front, and the only indication of movement when there is any consists in one of the legs being brought more forward, and even then both feet rest entirely on the ground.

prayers for the Pharaoh himself. The type and style of this structure were those of the religious temple. At the end of the plain, on the spot now called Deir-el-Bahri, Queen Hatshepsut in part erected, in part excavated, a sepulchral temple with terraces and grotto halls for herself and the Pharaohs Tahutmes I., II., and III. The ruins show it must have been a monument of extraordinary grandeur (Fig. 21).

The *sculpture* of this grand period has left us

Fig. 24.—Lid of a sarcophagus. Turin Museum. (Photo: Anderson.)

The parts of the body are uniformly treated in a fashion more conventional than realistic, though the proportions are correct and the whole figure natural. The countenance is impassive, and the eyes gaze fixedly straight forward. On the whole, instead of the ingenuous truth and freedom of the Memphite period, a uniform style and a certain number of recognised types now prevail. Still there is no lack of works of remarkable artistic merit. The colossal statues have a grandeur of dimensions and of form which gives them their monumental decorative effect; in the faces of other statues larger or smaller than nature, the features sometimes display much refinement and nobility of character: the lids of sarcophagi especially occasionally reproduce the face of the deceased with an extraordinary intensity of life. Some statuettes in bronze, alabaster, wood, glazed terra-cotta, etc., attain to much elegance and a wonderful delicacy and perfection of workmanship. To conclude, many statues and statuettes of deities have symbols and are even given the head belonging to that animal whose character they symbolise and whose form they are able to assume.

Fig. 25.—Head of a queen. Cairo Museum. (Mariette.)

Fig. 26.—Bust of a woman. Archæological Museum, Florence. (Photo: Alinari).

Examples:

Turin Museum: A kneeling statue in pink granite of Amenhotep II. of the eighteenth dynasty.

British Museum: Head of Tahutmes III., larger than life, in granite.

In the necropolis of Thebes at Medinet Habu: Two colossi of

Amenhotep III. (Fig. 22), which stand at the entrance to the sepulchral temple of that Pharaoh, now almost entirely disappeared. These are the celebrated statues of Memnon of the Greeks. At the present day, without their original crowns, they are still 20 metres high. 6 broad across the shoulders, 508 cubic metres in bulk, and of the weight of 1,305,992 kilograms.

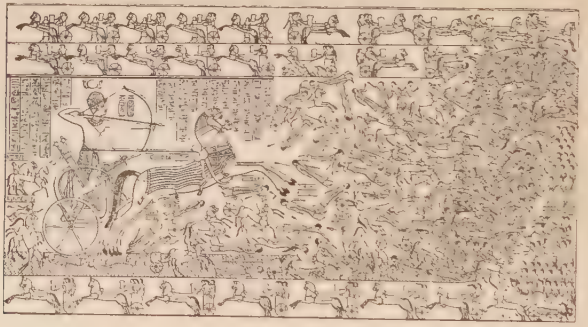

Fig. 27.—Bas-relief from the Ramesseum: a field of battle.

Turin Museum: Two sphinxes in limestone with the features of Amenhotep III., brought from the avenue at Luxor.

Ibid.: Sitting statue of Tahutmes III., in black granite.

Florence Museum: Seated statue (No. 1505) of Ptahmes, a high priest of the time of Amenhotep III., and another statue of the same, kneeling.

Ibid.: The bust in red basalt (a fragment of a large statue) of Horemheb (?), the last Pharaoh of the eighteenth dynasty.

Among the ruins of the Temple of Karnak at Thebes, the colossal head of the Pharaoh Horemheb.

Cairo Museum: Head of Queen Tyi (Fig. 25), or rather Mutnosmit, consort of Amenhotep III., remarkable for its truth to nature, in spite of the conventional style (the fragment is 80 cm. high).

Turin Museum: Colossal statue in red stone of Sety II., in the act of walking.

Vatican Museum, Rome: Statue in black granite of the mother of Sesostris (?).

In the necropolis of Thebes, at Gurna, among the ruins of the Ramesseum: Fallen colossal statue of Ramessu II. (Sesostris), which was 17 metres high.

At Tanis: Colossal statue of the same Pharaoh, 18 metres high.

At Abu-Simbel: Colossal statues from the two façades of the two rock-temples (Fig. 21).

Turin Museum: Statues of the goddess Sekket, of the god Ptah, etc.

Florence Museum: Bust of a lady (fragment, No. 1515), eighteenth dynasty—in limestone; a sepulchral work displaying a very characteristic countenance (Fig. 26).

Turin Museum: Seated statue in black granite of Rameses II. (Sesostris); considered the most beautiful statue in ancient Egyptian Art (Fig. 23).[1]

Turin Museum: Cover of a mummy-shaped sarcophagus in coloured limestone; the face is evidently an extraordinarily lifelike portrait (Fig. 24).

Athens Museum: Statuette of the Lady Takusit, nineteenth dynasty, in bronze inlaid with silver.

Paris, Louvre Museum: Statuette in wood of the priestess Tui, twentieth dynasty.

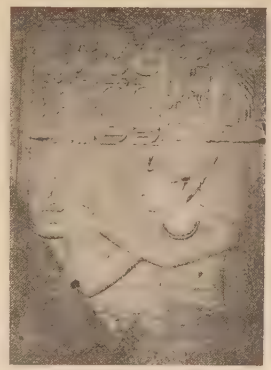

Fig. 28.—Bas-relief from the temple of Sety at Abydos. (Mariette.)

The *bas-reliefs* show a marked advance in style, the relief is somewhat higher, and the modelling more realised. It is true that in the figures we still find the old mistake of one part facing and the other in profile, true too that in the scenes depicted, the most elementary rules of perspective are neglected, but as a whole the drawing is freer and shows more knowledge, and a greater

Fig. 29.—Funereal stele. Rome, Vatican Museum. (Photo: (Moscioni.)

[1] This and the other sculptures in the Turin Museum come for the most part from the collection formed in Egypt as a result of the excavations carried on by the consul Bernardino Drovetti (1776-1852). The same Museum is now being enriched by the products of excavations which the present director, E. Schiaparelli, has for some years conducted in the necropolis at Thebes.

number of objects and incidents are delineated with a certain facility. In the colossal bas-reliefs on the exterior of the temples (Fig. 27), and also in the interior, a conventional uniformity of style and types prevails; still they produce a grand monumental effect, and some of them, such as those of the temple of Sety I. at Abydos (Fig. 28), are of great boldness and elegance. The bas-reliefs in painted limestone in the Archæological Museum at Florence (No. 1596), representing Sety I. receiving a necklace from the goddess Hathor, is an example of the bas-reliefs on the royal tombs at Thebes. They belong rightly to the class of tombstone bas-reliefs, the *funereal stelai or slabs*, mostly arched, containing invocations and prayers together with figure designs and hieroglyphic inscriptions (Fig. 29).[1]

Fig. 30.—Egyptian ornament. (Prisse.)

Painting now took the place of coloured bas-relief in the interior of many tombs and on the inside walls of palaces (examples in the ruins of the pavilions of the palace of Akhenaten at Tell-el-Amarna), and was extended also to sarcophagi, chests, caskets, and papyri. Except on the satirical papyri (examples in the Turin Museum), it retained as regards design the same characteristics of style as the bas-reliefs, and the same method of simple colouring in flat tints, for the most part conventional, as also the same qualities of vivid colour and fine harmony of tone.

Fig. 31.—Egyptian ornament. (Prisse.)

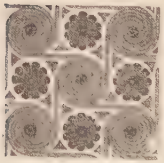

Fig. 32 —Egyptian ornament. (Prisse.)

[1] It comes, as well as the one in the Louvre representing the goddess Anouki and Sety I., from the tomb of that Pharaoh at Thebes; both were brought to Europe by the Franco-Tuscan expedition in 1828, under the direction of Champollion the younger and Ippolito Rosellini.

Ornament, which forms a conspicuous part of Egyptian artistic decoration, had reached in the Theban period the full development of its floral and geometrical style, with greater simplification in the types and patterns, a real system in design, and excellent taste and wisdom in the combination of forms and lines and in rhythmic repetition.

Egyptian ornament, which is further enriched by Asiatic and also Ægean motives, was not only the forerunner of Hittite, Assyrian, and Persian ornamental art, but also of ornament in Greek classical Art, and even in our own day many of its characteristics still prevail in the decorative art of Europe (Figs. 30, 31, and 32).

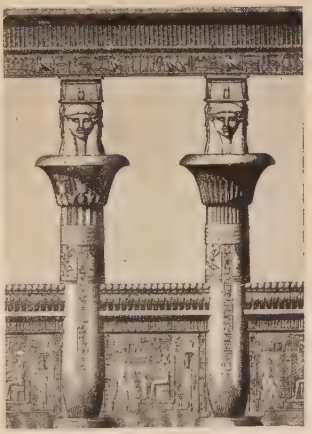

Fig. 33.—The little temple of Nekhtnebf in the island of Philæ. (Prisse d'Avennes.)

Fig. 34.—Bust of a scribe. Louvre. (Rayet.)

The industrial arts attained in Egypt a high level of style and technical perfection. Abundant evidence of this is supplied by the numerous sacred funereal objects, and also articles for domestic use, found in the tombs and scattered about in museums.

(In Italy, besides the often-cited Museums of Florence and Turin, the Museums of the Vatican and of the Villa di Papa Giulio in Rome, and of Bologna and Naples, are rich in them.)

Fig. 35. — Statuette of an official. Louvre. (Rayet.)

C.—SAÏTE PERIOD.

About 950 to 358 B.C.

The Saïte Pharaohs carried out repairs and added further embellishments to the most venerated of the temples and sanctuaries, but none of them left behind any really *new edifices*, with the exception of the Pharaohs Nekhtnebf I. and II., who erected the earliest group of the temples in the island of Philæ (Fig. 33) in which we first meet with the influence of Greek architecture.[1] Among these may be counted a little edifice consisting of a single square hall, surrounded by an external portico with columns. These have two capitals placed one above the other, one bell-shaped, encircled with palms, the other bearing the head of Hathor. The external colonnaded portico already gives evidence of Greek influence.

Sculpture in this last period of national life attempts a species of renaissance, taking its inspiration from ancient works of art, and preferably from those of the Memphite period, of which it has even left copies. At the same time it affords us the first example—which in analogous conditions of decadence we shall find repeated in almost every nation—of the recourse

Fig. 36.—Statuette of a priest. Louvre. (Rayet.)

[1] For some time Egypt had opened its doors to Greece: Greek merchants had established emporiums and had even built a city in the Delta; the Egyptian armies were composed of Greek mercenaries (Carians, Ionians, Hellenes); it was therefore natural that Greek Art should penetrate into Egypt and begin to influence Egyptian Art.

that an art has in its decline and exhaustion to materials the most costly and the most difficult to work in, as if the high price of the material and the mastery over very great technical difficulties of execution would confer beauty and value on a work, and take the place of the true qualities of art.

The statues of the Saïte period are in fact mostly sculptured in black basalt, in breccia, serpentine, diorite, etc., but the advantages in elegance and high polish which result from this are quite done away with by excessive finish, and by the poverty of a cold and lifeless style and the laboured and mean realism in the features.

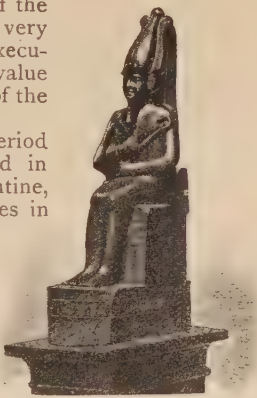

Fig. 37.—Osiris. Cairo Museum. (Ebers.)

Examples :

Louvre Museum : Bust in green basalt of the twenty-sixth dynasty (Fig. 34), and statuettes in wood of officials and of priests (Figs. 35 and 36).

Ibid. : Three statues of the divinities Osiris, Isis, and Apis ; from the tomb of Psamtek (Fig. 37).

Fig. 38.—Bust of Hor. Cairo Museum. (Hirth.)

Ibid. : Bust of Hor—twenty-fifth dynasty (Fig. 38).

Berlin Museum : Statue of a queen with the head-dress of Isis.

Ibid. : Bust in black marble of an old man (Fig. 39).

Florence Museum : Statue (No. 1522), Uahabrà kneeling, holding in front of him a vase ; fragment in black basalt.

Ibid. : Statuette (No. 113), a priest with a *naos* (a little shrine), in green basalt.

Turin Museum : Statuette and busts in a glass case in the papyri room.

Vatican Museum : Statue (No. 112) of a kneeling priest holding in front of him a naos containing the figure of Osiris, in black basalt.

Ibid. : Two lions dedicated by Nekhtnebf II.

Naples Museum: Statue of a priest in black basalt.
Louvre Museum: Sphinx in bronze of the Pharaoh Apries, which instead of front paws has two arms and holds its hands raised.

Fig. 39.—Bust of an old man. Berlin Museum. (Woermann.)

In Egypt art outlived the political existence of the nation; in fact, in spite of the second Persian invasion (B.C. 358-36), and of the Greek invasion under Alexander of Macedon, with the subsequent rule of the Ptolemies (down to B.C. 30), and again almost throughout the whole period of Roman dominion, Egyptian Art lived on, because the religion still survived, and it was essentially a religious art.

The Temple of Edfu in Upper Egypt, belonging to the Ptolemaic period, is the most perfect and complete model that still remains of an Egyptian temple.

At Philæ the second and most important group of temples is of the Ptolemaic period; the third is the Roman group, which consists of isolated structures, and amongst them is the small temple of Trajan (Fig. 40), A.D. 98-117.

Egyptian Art ceased when the religion of the people also ceased, that is when, by his edict of the year A.D. 393, Theodosius ordered all heathen temples throughout the Empire to be closed. Its parabola had extended over more than 5000 years!

Fig. 40.—The little temple at Philæ. (Cosmos *Ægypten.*)

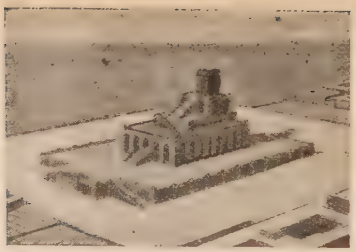

Fig. 41.—The primitive Chaldæan temple. Restoration. (Perrot et Chipiez.)

CHAPTER II.

CHALDÆAN ART.

In Mesopotamia—the original centre of the ancient world,[1] from whence took place the dispersal of all the great nations of the future—civilisation and art appeared first in the southern region called Chaldæa, in the district bounded by the lower course of the Tigris and Euphrates. Various inscriptions attest the existence of the Chaldæans from about 6000 years B.C., but it may reasonably be maintained that the development of their civilisation and art as compared with those of the Egyptians began very late, because of the conditions of country, climate, and mode of life.

Chaldæa, cut up for a long while into many small states, and then into a few states, as the more powerful among them gradually absorbed the others, became ultimately a single empire, under the dominion of the city of Babylon,

[1] The historic and artistic monuments, the writing of the oriental peoples, above all of the Egyptians, Chaldæans, Chinese, Hittites, etc., representations of their costumes, customs, etc., have confirmed the biblical tradition which fixed in Mesopotamia the centre of the ancient world and the starting-point of the division and dispersal of the various peoples.

which had succeeded in subduing all the weaker states. As early as 1270 B.C., however, the ancient Chaldæan Empire was invaded and conquered by the Assyrians, the inhabitants of the northern region of Mesopotamia.

The excavations and researches of contemporary English and French archæologists, and those now being carried on by Americans and the German Oriental Society, have only partly succeeded in raising the veil of mystery that covers the history of Chaldæan Art. As yet we possess but few remains, and these are far from presenting any connected chain of progress or evidence of development.

It is only in the field of architecture that we can be said to have acquired any positive notion as to the materials used and the principal elements, the forms, and types of construction. The material is restricted to bricks and trunks of palm-trees. With bricks no other constructive elements could be formed but great compact masses, that is platforms and walls, and here and there a huge square pillar. With palm-trees only the narrowest spaces could be covered ; for larger ones recourse was again perforce had to bricks, placed slightly projecting one above the other, thus forming a series of arches, and with these numerous arches a barrel-shaped vault.[1] It is with these humble means that Chaldæan Art produced two most important new elements in architecture, the *arch* and the *vault*.

In the field of plastic art the little that has been discovered bears evidence of a notable tendency towards faithful realism, a striving after the reproduction of forms true to life.

In the industrial and decorative arts, moreover, the Chaldæans made two important discoveries, the use of enamelled terra-cotta and the principle of symmetry.

At Eridu, Ur, Erech, and Lagash, the more ancient centres of Chaldæa, have been discovered ruins and vestiges of the *primitive Chaldæan temples*, composed of great, huge, compact masses of brick, which, rising from a colossal

[1] It may have been that having advanced in this system of roofing the Chaldæans became the inventors of the cupola to cover square spaces, but no vestiges giving satisfactory evidence of this have as yet been discovered.

platform, also composed entirely of bricks,[1] formed *regular towers in stages*, on the topmost of which was placed the sanctuary of the divinity.

In the most ancient temples the platform and stages were rectangular in plan, and the axis of the whole structure was not in the centre but nearer to one of the narrower sides, and so the entrance staircase consisted of so many ramps from stage to stage added in the front of the building (Fig. 41). Gradually the plan of the platform and of the stages from rectangular became square, and the stages were made equal in height one with another (Fig. 42).

Fig. 42.—The new stadium of the Chaldæan temple. Restoration. (Perrot et Chipiez)

In Babylon, when the civilisation and art of the ancient Chaldæan Empire had reached their culminating point, rose the largest tower-like temple in stages, called in biblical tradition the Tower of Babel. The ruins of it have recently been discovered by a party of German explorers.[2]

At Ur, Erech, Eridu, Lagash, and Shirpurla, under artificial mounds formed by the ruins themselves, remains and traces of palaces have been brought to light. The most important remains are those discovered by M. de Sarzec at Shirpurla. It appears from inscriptions that this palace, now called, from the modern name of the site, the palace of Tello, was a fortress, the abode and temple of the local priest-king Gudæa—the petty sovereign of one of these little states about 2800 years B.C.

The plan of the high platform as well as of the edifice is square. The outside walls are all constructed of crude bricks cased in baked bricks, which have also been used

[1] All these masses were of crude bricks, that is simply dried in the sun and encased in kiln-baked bricks.

[2] This celebrated temple had, however, been rebuilt many times, hence it is presumable that only its nucleus belongs to the primitive temple.

for the angles of all the walls, for the pavements of the halls, chambers, and courts. Ramps and flights of steps gave access to the building. The exterior of the edifice still displays a series of projections alternately semi-cylindrical and rectangular, forming a decoration. The interior halls (rectangular or square) had their walls adorned with the heads of great nails of terra-cotta fixed into the plaster, or of so many terra-cotta cups or vases fixed in the plaster, so as only to show their concave side. The nail heads and the interior of the cups were of various colours, and their arrangement formed geometrical patterns. Other walls were covered with mosaics of little yellow, red, and black stones, making patterns of broken lines, spirals, and rhomboids, etc. In one hall was found a rude picture representing a man with a bird, and in the other halls fragments of enamelled bricks.

Fig. 43.—Fragment of the so-called vulture stele. Louvre. (Photo: Giraudon.)

The area of the palace was divided into three groups of halls and chambers disposed round one or more courts, forming the dwelling apartments, the servants' quarters, and the reception rooms. In one fairly central spot rose a little temple built in stages.

Fig. 44.—Chaldæan cylinder in the Clerc collection. Paris. (Woermann.)

The more ancient among the few Chaldæan sculptures as yet discovered are exceedingly rude, and may be referred to a very primitive epoch in art; they consist of a fragment of a *bas-relief* representing a human sacrifice, and of another of a stele of the King Ur-Nina (about 3000 years B.C.), both in the Louvre. But

the same museum also possesses some pieces of another stele of the King Eannadu, called the *stele of the vultures*, in which we note a distinct advance in the action of the figures (Fig. 43). On an incised cylinder[1] in the Clerc collection in Paris (Fig. 44), and on another in the Museum of New York (Fig. 52), representing respectively the Chaldæan hero Isdubar in adoration before the sacred bull and in combat with demons, we already find

Fig. 45.—Seated statue of Gudæa. Louvre. (Photo: Giraudon.)

figures correct in proportion and natural in their action; the forms and muscles

Fig. 46.—Statue of Gudæa. Louvre. (E. de Sarzec.)

[1] Cylinders are small cylindrical objects in *pietra dura* — marble, quartz, lapis-lazuli, hæmatite, jasper, etc. — deeply incised at first with geometrical ornaments, then with representations of animals, stars, emblems, symbols, afterwards of human figures, and finally religious and mythological scenes, generally accompanied by cuneiform inscriptions. They served as amulets or seals. They are to be found in great quantities in the public museums of Paris, London, Geneva, etc., and in private collections; they afford precious material not only for archæology but also for the study of the history of Art.

are treated with intelligence, and the animals are portrayed with a sense of truth—we find, moreover, a notion of symmetrical decoration with repetition of motives.

A fragment of the triumphal stele of King Narâm-Sin, recording his victory over the people of Lulubi, marks a still further advance: the action of the figures is more natural, and even the violence of the combat and the despair of the vanquished is clearly expressed (Louvre).

A *bas-relief on a bronze panel*, perhaps the casing of a door, contains a procession of warriors who are not wanting in animation; it shows a certain sense of rhythm.[1]

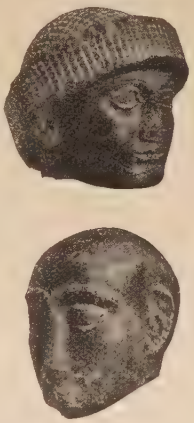

Fig. 47.—Heads of the Telloh statues. Louvre. (E. de Sarzec.)

Fig. 48.—Little figures in bronze, found at Tello. (E. de Sarzec.)

In one group of sculptures we meet with unexpected characteristics which reveal that at a certain date Chaldæan Art came in contact with the Egyptian of the Memphite period, probably in consequence of the marauding expedition or raid of a Chaldæan King (Narâm-Sin) into Egypt, from which he would bring back bas-reliefs and statues that served as models. At least so it appears from a *relief* in basalt with the figure of Narâm-Sin

Fig. 49.—Little figures in bronze, found at Tello. (E. de Sarzec.)

[1] Discovered in the same way as the preceding fragment, and together with others older and more rude mixed up with works of later Persian and Greek epochs, at Susa, the ancient capital of Elam, and afterwards one of the principal cities of the Persian Empire.

(about 1750 B.C.), preserved in the museum at Constantinople, and still more from a group of sculptures in diorite, ten headless statues and two heads found in the Tello palace already mentioned, and now in the Louvre (Figs. 45, 46, and 47). One of the headless statues is of the local priest-king *Urbaû*, and the other nine of *Gudæa*. Some standing, others sitting, sometimes under life size, they represent strong-limbed men clad in long garments. Notwithstanding a certain rudeness in execution, the contours and figures as a whole reveal an evident inspiration from Egyptian models.

Fig. 50.—Little figures in bronze, found at Tello. (E. de Sarzec.)

Other little figures in bronze (Figs. 48, 49, and 50), discovered also in the same palace, confirm the realistic tendency of pure Chaldæan Art, and the skill of its artists in working in bronze. One head of a bull also in bronze, the eyes encrusted with mother-of-pearl and lapis-lazuli, bears witness to the creation of works of art of great richness—a testimony also supported by the *vase of King Entemena* in the same museum. It is plated with silver and ornamented all over with incised figures. The shape resembles that still in use among the Chinese; the realistic and symbolic figures represent heifers, stags, and eagles with double lion's heads standing on lions (Fig. 51).

Fig. 51.—The silver vase of King Entemena. (E. de Sarzec.)

After a very long interval which does not permit us to follow, not even in its more important steps, the final development of Chaldæan sculpture, we come

to some Babylonian reliefs[1] of a much later epoch, already showing characteristics which we shall find in Assyrian reliefs.

[1] Berlin Museum: A king and some deities.
British Museum: Boundary stone of Nebuchadnezzar I. (1137-1131 B.C.).
Paris, Cabinet des Antiques: "Le Caillou Michaud," of the time of King Mardoc (1127-1105 B.C.).
British Museum: Relief of the adoration of Sama, the sun-god; (about 850 B.C.).

Fig. 52.—Chaldæan cylinder. Museum of New York. (Woermann.)

Fig. 53.—The Gate of Lions. Acropolis of Mycenæ.

CHAPTER III.

ÆGEAN OR MEDITERRANEAN ART

COINCIDENT with a portion of the great parabola of Egyptian Art and with the art of Chaldæa (which survived some centuries even after the fall of the Chaldæan Empire), another art begins to develop among a people scattered about the Eastern basin of the Mediterranean, that is in Asia Minor, on the continent of Greece, in the islands of the Ægean Sea, and in Cyprus and Crete.[1] This is the people commemorated (under the names of the

[1] Future researches and discoveries will reveal whether from the time of its most flourishing era it extended farther into Italy, at least to central and southern Italy; it remains also to be determined whether the Ægean people were in fact only a part, the most flourishing part, of the primitive race—authors of the megalithic constructions which extend from Anterior Asia as far as to the western (north-west) regions of Europe—authors of cyclopean walls, of dolmens, menhirs, etc., perhaps the masters who taught megalithic architecture to the ancient Egyptians (see on this question Salomon Reinach, "Apollo," Paris, Hachette, 1904, page 36).

various tribes that composed it [1]) in the grand pictured scenes accompanied by hieroglyphic inscriptions of some of the Egyptian monuments of the eighteenth and nineteenth dynasties, as well as in the Homeric poems.[2] This people, called Ægean by the archæologists of to-day, reached their highest prosperity, power, civilisation, and artistic development in the second millennium before the Christian Era.

Since they occupied a territory much divided up, the Ægeans were distributed throughout a number of different districts and centres and formed a variety of populations united together only by the sea, which was the scene of their warlike and commercial activity, and of enterprises that partook distinctly of the nature of piracies. The most powerful of these little states, from its position, maritime commerce, wealth, and prosperity, was the island of Crete ; and one of its monarchs, Minos, having succeeded in establishing his supremacy over all the other populations and in regulating their extraordinary activity, purging them from their condition of piracy and at last imposing on them wise and equable laws, passed into tradition as a legendary legislator.

Though Ægean Art had points of contact with Egyptian and Chaldæan, and even direct affinity with the latter, it was essentially new and original, exhibiting new departures and a marked advance in the progress of art.

Ægean architecture made use, according to the locality, of brick, wood, and stone, either of set purpose or else promiscuously, and it ended at last by regulating this promiscuous use, and after having as it were followed the whole scale, from the gigantic and irregular unwrought stone to the large blocks and hewn blocks, it succeeded

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[1] Dardani, Pidasa, Luku (Lycians), Masa (Mysians), Shardana (Sardians), Shakalashu (Sagalassians), Pelasha (Pelasgians), Tursha (Tuscans, Etruscans), etc. As far back as the time of the eighteenth dynasty, Tahutmes III. and his successors boasted on their monuments of having reduced the islands of the Danaï to their rule. Later the Rameside boasted in their turn on their monuments of having repeatedly repulsed the attacks by sea and by land of these races, and gained splendid victories over them.

[2] Trojans, Achaians, Danai, Dardani, Lacedæmonians, etc.

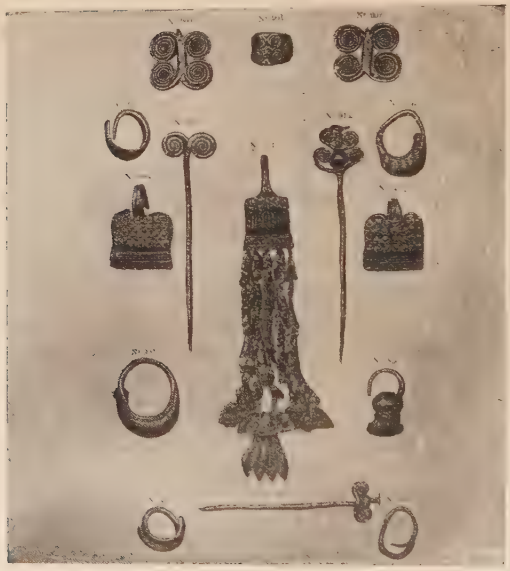


Fig. 54.—Jewels discovered at Troy. (Baumeister.)

finally in building with quadrangular blocks, very even and disposed in horizontal layers, and much less huge than those employed by the Egyptians. The Ægeans also arrived at constructing cupolas in stone, ovoid in shape.

In sculpture and in painting Ægean Art carried truth to nature to a very high degree of excellence, and imprinted on all its productions an extraordinary sense of movement and of life, much greater and more naturalistic even than what we have already noticed in the few Chaldæan bas-reliefs still extant.

It is in three separate centres that the three principal groups and the three varieties of Ægean Art are presented

to us ; at Troy, in continental Greece, and in the island of Crete.

The City of Troy was discovered by the German explorer, Heinrich Schliemann, who carried on excavations from 1871 to 1881, on the hill now called Hissarlik, in a situation topographically agreeing with the descriptions in the Iliad. The condition of the ruins bears evidence of destruction by violence and by fire, confirming the story in the legendary records of the final catastrophe that took place between 1200 and 1800 B.C.

The upper part of *the walls* is of brick ; with their escarped substructure encased in great megalithic blocks, they are strengthened by quadrangular towers and their gates guarded by propylons. The approaches are paved with large irregular slabs of stone. Among the vestiges of these *edifices* may be distinguished those of a *megaron* or audience hall of the sovereign, with a vestibule, the hall divided by a row of four columns in wood with bases of stone ; in front of the vestibule is an open court. Somewhat higher up than the dwelling-houses the remains were found of an edifice constructed with enormous stones, possibly the palace of Priam.

The objects brought to light here are *little figures in lead, personal ornaments* (Fig. 54), *gold and silver rods, pottery, weapons, spindles, fragments of painted vases, and colossal amphoras* in terra-cotta. The intrinsic value of the precious metals alone exceeds £4000.

Ægean tumulus tombs are to be found in the Troad and in other regions of Asia Minor, such as Mysia and Phrygia. The so-called tomb of *Tantalus* in the neighbourhood of Sipylus is celebrated. On a platform or great cylindrical basement of polygonal stones, 60 metres in diameter, rises a great cone of earth which at its summit ends in a symbol. Inside there is a square cella.

In continental Greece the most important places are Tiryns and Mycenæ in Argolis.

The *Acropolis of Tiryns* is the most ancient and at the same time the most wonderful example of megalithic architecture. The side of the hill on which it stands, slopes and forms three successive terraces, each of the three surrounded by an enclosure of walls, composed of

gigantic, irregular, polygonal rocks roughly hewn (Fig. 55). A second enclosure surrounds the third top terrace.

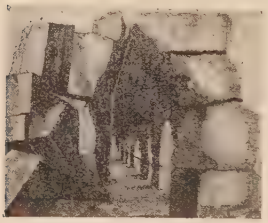


Fig. 55.—Walls of the Acropolis at Tiryns (Baumeister.)

The ramp giving access to this building ascends between these walls and communicates with galleries and chambers excavated in the rock or hollowed in the walls themselves. Towers, some of which are very massive, defend the entrance to each terrace, and are redoubled in the third terrace, at the entrance of the court of the apartments which constitute the royal palace itself. Here can be recognised the *megaron*, an edifice rectangular in plan, having an atrium with two columns, a vestibule and a hall, in the interior of which were four columns to support the skylight or aperture made in the roof.[1] In front on the platform or outer court was the altar of sacrifice.

Among the ruins of this palace, Schliemann in 1884 brought to light

(1) *A fragment of alabaster decoration*, with meanders of

Fig. 56.—Mural painting discovered at Tiryns. (Schliemann.)

[1] In this and in other edifices supposed to be dwellings, only the lower part of the walls and the bases of the columns were made of stone; the upper part of the walls was in rough brick, alternating with thin planks of wood; the columns, the piece separating them from the architrave, and the whole framework of the roof and the roof itself were of timber. The inside walls of the rooms were covered with wood panelling or with a coating of plaster.

spirals, rosettes, and grooved rays studded with little beads of blue glass paste.

(2) *A fragment of painting on plaster* representing a man hunting a wild bull, painted in flat tints, but showing extraordinary vigour and movement in the drawing (Fig. 56), and *another fragment of a painting*, representing a procession of men with asses' heads drawing or carrying a great beam or pole which lies upon their right shoulder.

Fig 57.—Cupola tomb at Mycenæ—section (Baumeister.)

The acropolis of Mycenæ, though still constructed on the megalithic system, marks, however, two successive steps, in fact an evolution in the method of construction. The unhewn stones are cut into blocks at first polygonal with smoothed surfaces, then quadrangular and disposed in regular layers. The low, massive gateways are formed of three colossal blocks, two for the uprights, the third for the architrave: above, in the wall, a triangular gap is left to keep off the pressure of the wall on the architrave, and in one of the gates—the celebrated *Lions' gate*—this gap is filled up by a large slab on which are sculptured in high relief two lionesses erect and facing each other, with their fore-legs resting on an altar (Fig. 53).

On the plateau where rose the royal dwelling, the *royal necropolis* was also found arranged in a circle surrounded by stone slabs. Here Schliemann in 1876 discovered stelai with bas-reliefs and shaft tombs containing valuable antiquities.

On the plain of Mycenæ, Schliemann penetrated into the beehive tombs, the principal of which had been designated by Pausanias as the *treasury of Atreus* (Fig. 57). A passage between walls leads to the door (which was adorned with two columns and with marbles and bronzes),

opening into a large circular hall with an elliptical dome (that is, cut to the contour of a pointed arch); this dome

Fig 58.—Fragment of a silver cup with a battle scene in bas-relief. (Perrot et Chipiez.)

is identical with the cylinder of the walls, and is constructed of so many rings (or courses) of stone gradually approaching till they meet at the keystone: walls and cupola were ornamented with bronze plaques in the form of rosettes. This hall was set apart for funereal religious worship, the actual sepulchral chamber opened out of one side and had the form of a square cella with a flat ceiling.

Fig. 50.—Engraved gem. (Brunn.)

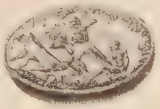


Fig. 60.—Engraved gem. (Perrot et Chipiez.)

The antiquities recovered by Schliemann in the various tombs at Mycenæ have revealed a marvellous art hitherto entirely unknown, and a technical skill which had attained to great perfection, especially in the working of metals, and in pottery and its ornamentation.

We may note :

A fragment of a silver cup with reliefs in repoussé work representing the defence of a fortress ; the figures are extraordinarily natural and vigorous in their attitudes, taken from life and conveying an astonishing sense of vitality, movement, and animation (Fig. 58).

Fig. 61.—Head of a bull in silver and gold. (Museum at Athens.)

Stones or gems engraved with the most lively little figures (Figs. 59 and 60).

Daggers in bronze, with ornamented blade, inlaid in gold and silver, with scenes of lion-hunts (Fig. 63) ; on another in the same naturalistic style we see depicted the shores of a river peopled with hares and wild ducks, and planted with little trees.

The head of a bull in silver and gold (Fig. 61).

Gold vases and goblets, most elegant in shape and exquisitely decorated with designs taken from nature.

Marvellous jewels : breast straps, diadems, studs ornamented with patterns of butterflies and polypi (Fig. 62).

Vases and cups in terra-cotta decorated with a most original ornamentation taken directly from nature : here we have branches of shrubs, leaves and animals, all from the flora and fauna of the shores of the Ægean coast and islands ; polypi, cuttle-fish, molluscs, etc., their tentacles forming the motives of decorative patterns as light as they are novel (Fig. 64).

Fig. 62.—Studs in gold with figures of polypi. (Baumeister.)

Even the shrubs are animated and full of movement ; it is obvious they are the creations of the same spirit that

infused so much life and action into the small figures of the engraved gems, of the reliefs and paintings, and of the now celebrated cups of Vaphio.

At Vaphio in the Peloponnesus, not far from Sparta,

Fig. 63.—Dagger in inlaid bronze. (Robert Zahn.)

the Greek archæologist, Tsountas, while making excavations in a vaulted tomb in 1886, came upon two golden cups, 8 centimetres high, ornamented with reliefs representing a wild bull chase (Figs. 65 and 66). The figures of the men, as already noticed in the above-mentioned fragment of a silver cup and in the engraved gems and stones, are wiry in form and muscular, with prominent thighs, and long legs, all characteristic of the most vigorous manhood, impetuous and full of life and ardour, a race of mariners who were wont to embark on the most daring piratical enterprises. The animals are rendered with the greatest sincerity of observation and freedom of style. The trees on the other hand have a certain conventionality of type, but exhibit an attempt to represent gnarled and contorted stems and foliage agitated by the wind.

Fig. 64. Cup in terra-cotta with painted polypus design. (Woermann.)

In the island of Crete, excavations carried on during the last few years have turned into real history the fabulous legends of Minos and the Labyrinth, and are in process of displaying to us the finest and most precious productions of Ægean art, which, there is now

Fig. 65.—Golden cups discovered at Vaphio.

Fig. 66.—Bas-reliefs on the golden cups discovered at Vaphio.
(Perrot et Chipiez.)

no doubt, reached its highest level of excellence in that island.[1]

[1] No doubt all the various regions occupied by Ægeans in the eastern basin of the Mediterranean contributed to the formation of the art of that Ægean civilisation into which so many oriental elements entered, mostly Egyptian and Chaldæan, but during the periods

Since the year 1900 Dr Arthur Evans, Keeper of the Ashmolean Museum at Oxford, has been making excavations in the neighbourhood of Candia, on the site of the ancient city of Knossos, and has there discovered a vast and magnificent palace.[1]

Fig 67. — Wild goat. Relief in coloured porcelain. (Evans.)

On its part, too, the Italian School of Archæology, under the direction of Professor Halbherr, has at the same time been exploring and making excavations on the site of Phæstos, and in its turn has discovered in the principal acropolis of that ancient city the ruins of another palace and on the plain a vast necropolis.[2]

Both these palaces, closely resembling one another, differ from the type of the Ægean palace excavated at Troy, at Tiryns and at Mycenæ, and show instead analogy as to plan with the Chaldæan palace, an example of which we have already noted at Tello (Shirpurla). The plan in

of its development and then of its apogee the island of Crete was its principal centre, and for some time past archæologists have held that the most precious productions found elsewhere must have come from Crete, such as, for example, the vases of Vaphio and innumerable engraved gems.

Fig. 68.—Painted vase found at Knossos. (Evans.)

[1] The account of the discoveries of Dr Evans at Knossos should be read in the papers contributed by himself at various times to the *Annual of the British School at Athens*. An admirable and convenient résumé of the whole Cretan question is now within reach of every student in *The Discoveries in Crete* of Professor R. M. Burrows (1907; see bibliography).

[2] The results of this first period of the excavations of the Italian school were shown in the recent vol. xiv. of the "Monumenti antichi pubblicati per cura della R. Accademia dei Lincei, Milano Hoepli, 1905," and are the subject of two monographs, respectively by Luigi Pernier and by Luigi Savignoni.

fact is a large square intersected at right angles by perpendicular and transversal divisions forming distinct groups of apartments, which are distributed round a large court and other smaller courts.

Fig. 69.—A dancing-girl. Mural painting at Knossos. (Evans.)

These quarters, as in the Chaldæan type, are those for the servants, the men's and the women's quarters, the reception rooms, and the sanctuary, but all on a larger scale. The palace at Tello belonged to a small chief or king of a province; that in Crete was the residence of the rich and powerful sovereign of a nation. Here the servants' rooms are numerous, as are the store-rooms and archives; numerous and luxurious too are those in the groups of dwelling apartments, and those set apart for the sanctuary, to which is added a vast open courtyard approached by massive flights of steps, surrounded by a portico, by stone seats for spectators, an altar and the platform for sacrifices, religious functions, and solemn games; besides these there are the assembly halls, with the throne for the sovereign and seats for the grandees of the kingdom and the court, and other large colonnaded halls in the upper story of the edifice.

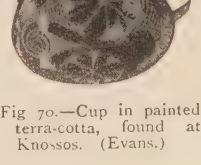


Fig 70.—Cup in painted terra-cotta, found at Knossos. (Evans.)

Not less important and characteristic was the decoration, beginning with the propylæa adorned with bulls, porticoes ornamented with paintings, halls decorated with bas-reliefs in stucco and hard gesso (among others a life-like bull and human figure) and with paintings representing griffins and plants, dwelling rooms also embellished with paintings of dancing-girls (Fig. 69) and landscapes, and the sea full of fish.

In the sanctuary building at Knossos, as also at Phæstos, there appears repeatedly the symbol of an axe with a

double blade; later the sacred worship of Crete was diffused throughout the Ionian world in Asia Minor, where the double axe was called a *labrys*. This explains how the palace of Minos at Knossos, celebrated for its religious ceremonies, and for its innumerable rooms forming a most intricate "ensemble," came to be called a *labyrinth*; so here we have the famous *labyrinth of Crete*, the halls of the throne of Minos, the learned sovereign and law-giver.

Fig. 71.—Tazza with bas-reliefs. Museum of Candia. (Spemann Museum. Robert Zahn.)

The excavations and discoveries at Knossos and Phæstos have also revived and confirmed our notion of the splendour and perfection of the arts as sung by Homer. Besides the works already mentioned, we may note innumerable vases, tablets, and slabs in stone and precious metals; vases in stone with exterior reliefs; the head of a bull, coloured in red, and bold in its modelling; a magnificent head of a lion in marble with eyes of a different material; the hand of a woman; little figures in ivory; other little figures and reliefs in coloured porcelain, among which should be specially noted the figure of the goddess with the serpents, and the bas-relief of a goat suckling her kids (Fig. 67); engraved gems and various vessels. Ceramic art (Figs. 68, 70, 71, 72, 73, and 74), besides the types already found at Mycenæ, supplies other more ancient types, such as, for example, the very delicate cup with a small handle, ornamented with a geometrical and floral pattern, in red, orange, and white, on a polished black ground. The shape of the vases is slender and elegant, delicate but bold in outline; their decoration shows much freedom and truthfulness.

Fig. 72.—Painted vase. Crete. (Spemann Museum. Robert Zahn.)

Finally, in the archives countless tablets in terra-cotta

have been found covered with inscriptions engraved in characters, partly hieroglyphic, partly linear, not yet deciphered, in a language not yet revealed to us, the idiom of the laws of Minos!

Fig. 73.—Floral wall painting. (Spemann Museum. Robert Zahn.)

The necropolis of Phæstos, discovered on an isolated hill rising out of the plain, is of great extent. On its eastern slope were found the tombs of the nobles in cupola form (like those at Mycenæ and Vaphio, etc.), and on the northern slope the tombs of the plebeians. In the bee-hive tombs the dead were deposited either directly on the pavement or in a grave excavated under the pavement itself; here were brought to light objects in painted terra-cotta, in ivory, alabaster, bone, stone, steatite; jewels in gold; objects in lead, copper, bronze (a basin, a sword, the hilt adorned with threads of gold); engraved stones in carnelian and onyx; necklaces of carnelian, amethyst, steatite, glass paste; beads of necklaces in rock crystal; a dagger with a handle in agate adorned with golden discs. The tombs of the common people consisted of rows of terra-cotta coffins.

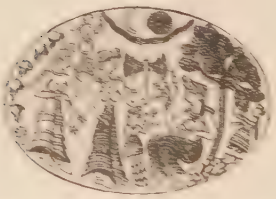
The chronology of this necropolis "embraces a long period of centuries extending from the times that immediately follow the neolithic age to just before the Doric invasion of the island" (Savignoni).

Fig. 74.—Painted vase. Crete. (Spemann Museum. Robert Zahn.)

It is probable that Ægean civilisation had completed its parabola or at least touched its apogee, when somewhere about 1100 B.C. took place the violent eruption of a horde of barbarians called the Dorians, to whom the "Ægeans" were not able to offer any resistance, as always happens in a struggle between an exhausted civilised people and a rising and vigorous nation.

These mountaineers, really of the same race

as the Ægeans themselves, had come down from the north of the Greek continent, attracted by the fertility and prosperity of the Ægean country and by the wealth there accumulated. They took possession of the continental portion (Greece) and of the European islands. The Ægeans partly disappeared, migrating towards the shores of Italy; partly concentrated themselves in Attica and in Eubœa, where in time they became merged with the Dorians; partly again joined the others of their race in the islands of the Archipelago and in Asia Minor, where henceforward they became known by the name of Ionians, and where later we shall recognise them as the creators of the primitive elements from which a new art was to arise in Greece, the grand Greek Art of the classical period.



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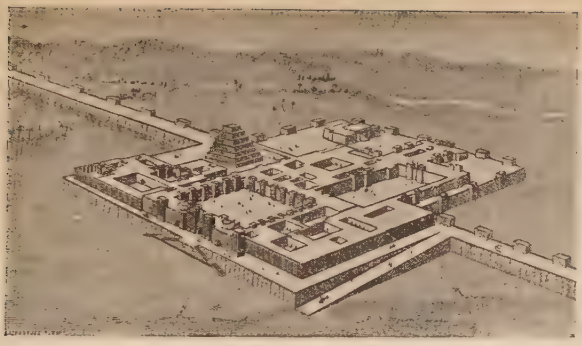


Fig. 76.—Khorsabad: the palace of King Sargon. Restoration. (Perrot et Chipiez.)

CHAPTER IV.

ASSYRIAN ART.

THE Assyrians, who occupied the northern region of Mesopotamia, within the upper courses of the Tigris and Euphrates, were originally of the same race as the Chaldæans, but had gradually absorbed other races; they were of a rougher nature, more adventurous, warlike, predatory, and commercial. Having subdued the Chaldæans, they completely assimilated the religion, science, civilisation and art of the conquered race, in the same way as the Romans did later with regard to the Etruscans. But now that it was subject to new conditions, Chaldæan Art naturally accomplished an evolu-

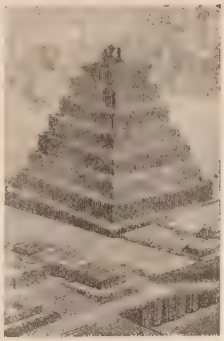


Fig. 77.—The Chaldæo-Assyrian temple. (Restoration by Perrot and Chipiez.)

tion which led to its becoming an entirely new art, namely, the Assyrian. This art, then, reached its most flourishing phase at the time when the Assyrian Empire was also at the summit of its political power, from the beginning of the ninth to the end of the seventh century B.C.[1]

The Assyrians also erected isolated colossal temples, in reality huge gigantic towers in stages, and piled up numerous royal palaces constructed of poor and common materials hidden under carpets and coloured wool tapestry, or a very rich decorative coating of enamelled terra-cotta, precious woods inlaid with gold, or innumerable reliefs in alabaster, and these palaces were shut in with bronze gates, on each side of which were placed as guards majestic colossal bulls with human heads.

The arch, the barrel vault, and the cupola became of ordinary use ; industrial art received an enormous impetus ; its products, dispersed by traders among other nations, made known to these the achievements of technical skill, new types and decorative elements.

The faithfulness to nature of the reliefs, while marking a great advance in the progress of art, bears at the same time striking testimony to the state of cruel barbarism in which mankind was still living, notwithstanding the remarkable intellectual and scientific development disclosed by the thousands of cuneiform inscriptions in the libraries of the royal palaces.

The Assyrian temple is, we may say, still the same as the Chaldæan temple, but, it must be understood, of the

[1] Principal Sovereigns :

Assur-nazir-pal	885-860 B.C.
Shalmanezer II.	860-824
Samsi-Vul	824-811
Vul-nirari and his successors	811-745
. . . . .	. . . .
Tiglath-pileser II. and Shalmanezer IV.	745-727
Saruchin (Sargon)	722-705
Sanerib (Sennacherib)	705-681
Esaraddon (Ahasuerus)	681-668
Assur-bani-pal (Sardanapalus)	668-626
. . . . .	. . . .

Then follows the rule of the Chaldæans and Medes from 608.

latest type, that is the colossal tower formed of cubic stages or stories (Fig. 77), all of equal size, rising from a high platform and connected one with the other by a flight of steps which flanks them, and circling round them ascends to the topmost story, where the sanctuary is situated. There are altogether seven stories, and the external decoration of alternate projections and recesses changes its colour on each of them according to the colour of the planet to which the story is dedicated.

1st story,	white	= Venus
2nd ,,	black	= Saturn
3rd ,,	red	= Mars
4th ,,	blue	= Mercury
5th ,,	orange	= Jupiter
6th ,,	silver grey	= The Moon
7th ,,	golden yellow	= The Sun

The cella of the sanctuary is lined with cedar-wood, with mosaics of marble, alabaster, onyx, and agate ; the niche at the end with plates of gold. And in this cella, besides the statue in gold of the divinity, there is the golden table for the offerings, and the gorgeous symbolic couch for the repose of the divinity.

There are ruins at Nineveh and remains at Calah with evident traces between the masonry of the colouring of the various stories and of the wainscoting in marble and precious metals of the sanctuary.

The Assyrian city—the type of the immense cities capable of standing prolonged sieges, thanks to their walls and to the rivers and cultivated lands included within their precincts—still survives in its general outlines, not only in ancient descriptions, but also in the ruins of the little city of Dur Saruchin [1] discovered at Khorsabad together with the royal palace by Emilio Botta, son of the historian Carlo Botta, in 1843, the first discovery to bring to light again the art of the ancient Assyrians.

The plan of the city is square ; encircling it is a trench of

[1] This little city and its royal palace, erected a short distance from Nineveh by the great King Saruchin (Sargon, 722-705 B.C.), formed a group of palace and city analogous to that at Versailles in France in the time of Louis XIV.

the same capacity as the volume of earth extracted for the construction of its enclosure, which is formed of enormous walls in terraces furnished with battlements and strengthened at intervals by high towers, and in front of the gates by bastions or turreted projections forming actual castles having three successive courts and passages flanked by towers.

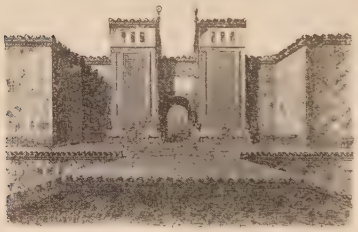


Fig. 78.—Façade of the Palace of Sargon. Khorsabad. (Restoration by V. Place.)

The Assyrian royal palace is the complete embodiment at once of the art and of the civil life of Assyria, just as the temple and tomb are of Egyptian Art. In Assyria the sovereign is everything—everything is done for him. Each sovereign erected his own palace and sometimes even more than one, and the type is always identical, the only difference is in the greater or less extent and in the richness of decoration.

The substructure of the palace at Khorsabad (Fig. 76) is an indispensable one in this region; it is a high and vast platform crowned with low crenellated parapets. The ascents to the platform on which rises the palace are two in number: one in the front with a double flight of broad steps; the other, a long ramp adapted for horses, camels, chariots, etc., runs along the right side.

Fig. 79.—Winged bull with a human head. (Louvre.)

The palace is surrounded and protected by high walls

and towers covered with a coat of shining stucco and ornamented at the top with coloured bands and crenelations painted in blue. The portals (three in the front and one on the right side) and the open arcades or "loggie" at the top of the towers are the sole apertures throughout the whole of these mysterious walls.

Fig. 80.—Assyrian cupolas.

The entrance gates in the front (Fig. 78), shut in between lofty towers, have a semi-circular arch and are adorned with other concentric arches and bands of enamelled bricks in the most vivid colours. These bricks or tiles, fitting one into the other, form patterns or figures of winged genii (Fig. 81).

To right and left of each gate stand *colossal bulls with human heads* crowned with tiaras and furnished with huge hawk's wings (Fig. 79). They are sculptured in some parts in the round and in others in high relief, and are provided with five legs in order that they may appear in the act of walking, as much when viewed from the front as from the side. We shall speak of them again further on.

Fig. 81.—Decoration in glazed terra-cotta, representing a winged genius.

Also in the same front of the palace, at the sides of the same entrance gates, between the bulls appear colossal figures in high relief of *Gilgames*, the Assyrian hero or Hercules; he is squeezing a lion in his arms and clutching a sling, and near him rise palm-trees made of plates of gilt bronze.

From the portals and their vaulted corridors, access is had to the principal large court-yard, on the three sides of which, between towers, bulls, and genii, doors open for ingress into the three sets of apartments into which the palace is divided. To the left are the royal quarters, one

Fig. 82.—Statue of King Assur-nazir-pal. British Museum. (Dieulafoy.)

corner being set apart for the queen and her ladies; facing are the reception rooms, and near them rather further back stands a tower-shaped temple constructed in stages and relatively somewhat small; to the right the quarters destined for the garrison of guards, for the servants of the palace, the stables and the store-rooms. The system of distribution is therefore the same as the Chaldæan.

The most sumptuous portion is of course that set apart for receptions, which is provided with two entrances, one in the great court close to the façade, the other near the spot where the great flight of steps on the right side terminates.

Here are found the series of halls for solemn receptions, disposed in a double circle round the central small courtyard of this quarter of the palace; some of them are rectangular and have ceilings, others are square with a cupola (Fig. 80). It is in these rooms that the decorators have concentrated all their efforts in accumulating the greatest richness and the most striking representations of the great deeds of the sovereign, in order to display his power and his splendour before the eyes of the nobles of the Empire, of the dignitaries, the officers of the army, and the emissaries from distant and tributary peoples admitted in solemn audience.

The doors leading from one room to another are covered with plates of bronze embossed with triumphal scenes; the thresholds are of marble with ornamentation; on the pavements are spread carpets embroidered in various designs in coloured wools. The base of the walls is painted black. Above run long bas-reliefs in alabaster, solemn scenes of wars and victories, and above that again a frieze completes the wall with pictures in tempera or in enamelled terra-

cotta tiles, representing processions of white bulls, in black outline on a yellow ground, borders of yellow, green, black, and blue meanders and festoons, rosettes and palmettes.

The ceilings in rare and costly woods are encrusted with ivory, adorned with tiles of glazed terra-cotta, or overlaid with thin plates of gold. The vaulting on the other hand is painted or covered with glazed terra-cotta. The rooms nearest to the temple contain on stone platforms the whole library, composed of thousands of bricks covered with cuneiform inscriptions, which serve the purpose of books—religious, historical, and scientific treatises.

Fig. 83.—Statue of the god Nebo. British Museum. (Dieulafoy.)

Behind the apartments appropriated to the king and to the queen extend gardens and terraces with pavilions and summer-houses scattered about in them—the celebrated hanging-gardens of Semiramis.

Such in its completeness was the Assyrian royal palace, as we are enabled to reconstruct it from the numerous ruins excavated :

At Calah, now Nimroud, the palaces of the kings Assur-nazir-pal, Shalmaneser II., Vul-nirari, Tiglath-pileser II., and Ahasuerus.

At Dur Saruchin, now Khorsabad, the palace of Saruchin (Sargon), already mentioned, discovered by Emilio Botta; at Nineveh, now Kouyundjik, and at Nebbi-Younas, the palaces of Sennacherib and Sardanapalus, discovered by Sir Henry Layard.

Statuary was a branch of sculpture but little cultivated by the Assyrians. The few statues of sovereigns and that of the god Nebo handed down to us cannot be called true statues : they have more the character of high relief.

Fig. 84.—Bas-relief. Figure of a winged genius. Louvre. (Botta and Flandin.)

Standing statue of King Assurnazir-pal (Fig. 82).
Seated statue of Shalmaneser II.
Statue of the god Nebo (Fig. 83)—

all in the British Museum.

Statue of King Shalmaneser III., lately discovered near Bagdad by the German mission. (Constantinople Museum.)

From these we can form an idea of the statues in gold, or more probably in wood, overlaid with plating of gold, representing divinities, which the inscriptions describe in grandiloquent language, and which were dedicated by the Assyrian kings in the cellas or sanctuaries upon the summit of their temples.

The bulls with human heads and hawk's wings (Fig. 79,

Fig. 85.—Bas-relief. An Assyrian king assailing a fortress. British Museum. (Dieulafoy.)

and the *colossal statues of Gilgames*, already spoken of, were really more high-reliefs than statues. Sculptured in huge masses with a certain correctness in the proportions, they display, however, excessive conventionality in the treatment of their exaggerated muscles and of their head-dress, beard, and hair in stiff parallel curls. The human-headed Assyrian bull symbolises one of the divine, or rather good genii endowed with divine intelligence, as shown by his human head combined with the physical force of the most vigorous of animals ; and these elements succeed in forming a type or unique being, who marches with imposing gravity, inexorable and conscious of his own power, so that he expresses security under his protection for the sovereign who inhabits the palace, whilst he instils fear and terror into all other mortals who approach the royal dwelling.

Fig. 86.—An Assyrian king blinding a prisoner. Bas-relief at Khorsabad. (Lenormant.)

Examples in the Louvre in Paris, and in the British Museum.

The *stelæ* with figures of the king adoring the divinity, or in the act of receiving the submission of princes, and the *high-reliefs sculptured* on the rocks, are merely larger developments in the style of the bas-reliefs.

Fig. 87.—The king and queen in the hanging gardens. (British Museum.)

Bas-reliefs, on the other hand, received a great impulse, thanks to the ambition of the Assyrian sovereigns to eternalise their mighty deeds. Yards upon yards of bas-reliefs in alabaster[1] lining the walls of the halls of honour in the

[1] They are partly coloured in brown, olive-green, yellow ochre, blue, and red, mostly in the details.

Fig. 88.—Head of a horse. Detail of a bas-relief. Louvre. (Photo: Giraudon.)

Fig. 89.—An Assyrian official. Detail of a bas-relief. Louvre. (Photo: Giraudon.)

royal palaces—with the exception of a scene or two more or less—repeat themselves with uniformity, as regards subject, throughout three successive centuries. In every palace the series begins with figures of genii (Fig. 84) adoring the tree of life, or else engaged in protecting the king. The latter appears with his followers, and then begin scenes of preparations for war or rather for expeditions for the purpose of raiding and pillage. From hall to hall is a continuous succession of incidents of battles, sieges of cities, and assaults of fortresses (Fig. 85); victories, the extermination of the vanquished populations, convoys of prisoners and of inhabitants carried off into slavery; the punishment and torturing of the leaders of the defeated armies, torturing in which the sovereign himself takes part—horrible scenes of cruelty (Fig. 86); the transport of booty, the triumph of the sovereign, and finally the sacrifice to the gods as an act of thanksgiving. Then follows the life of the king in the intervals of peace, the lion-hunt, the walk and the siesta in the gardens (Fig. 87), when the queen appears, and where from the branches of the trees are hanging the heads of decapitated enemies. In short, the sovereign—always the victorious and triumphant sovereign—and always scenes of ferocity and cruelty.

The monotony in subject of these works of art is compensated for by precious details in types, costumes, weapons, means and method of carrying on war, backgrounds of landscape and edifices. So too the usual conventionalisms in the muscles, hard as steel, and in the beard and hair in parallel curls (Fig. 89), are in their turn made up for by the evident diligent study of nature and the marvellous exactitude in the character and life of the animals: such as horses (Fig. 88), wounded lions, dying lionesses (Fig. 90), goats, etc., etc.

Fig. 90.—Wounded lioness. Bas-relief. British Museum. (From a drawing by St Elme Gauthier.)

From the ninth to the eighth century B.C. the style is rude in its simplicity, but has a certain broadness; the figures are somewhat large in size, and therefore a single zone of bas-relief suffices for one wall. From the end of the eighth to the first half of the seventh century B.C. the style is less broad but more picturesque; the figures have less animation; they are smaller, and therefore the slabs are less high, and three bands are required for each wall.

Finally, in the second half of the seventh century the style acquires greater clearness, greater breadth of execution, more and more freedom and animation; while the technique is very refined. The feeling for nature is more intense, and some of the figures of animals are astoundingly true to life.

The museums of Paris and London possess numerous series of these reliefs.

In Italy there are very few fragments: at Rome, in the Vatican Museum, 27 fragments coming from Khorsabad and Nineveh and belonging to the second period.

At Turin, in the Museum of Antiquities, the head of a king and another of a dignitary of the first period, and a fragment of a horse of the third period.

That the minor arts of the Assyrians were in a flourishing state is attested by the details in the bas-reliefs and by

the fact that their style as well as their technique penetrated into Greek and Etruscan Art, thanks to the trade in them carried on by the Phœnicians.[1] They have left us innumerable incised cylinders (Fig. 92), a certain number of little figures in engraved terra-cotta; works in cast, embossed, or incised bronze, such as little figures, cups, basins, panellings of doors or of furniture, etc., showing remarkable technical skill: somewhat massive goldsmiths' work, and objects in glazed terra-cotta. So that from these as well as from the decorative bas-reliefs on the thresholds of the doors of their sumptuous halls we can form an idea of the Assyrian style of ornament, and in particular of their carpets embroidered in coloured wool (Fig. 91).

Fig. 91.—Enamelled terra-cottas. (Owen Jones.)

It is presumable that the art of the new Chaldæan Empire, with its seat in later times at Babylon,[2] was only a decadent synthesis of Chaldæo-Assyrian Art. The many notices left us in Assyrio-Chaldee inscriptions and by Israelitish witnesses of numerous most precious statues in gold and of other works in materials of extraordinary intrinsic value may rather suggest to us decadence in art than greater splendour. Let us hope that the excavations of the German Oriental Society may throw some further light on this subject. Meanwhile so much is certain—

[1] Assyrian products, mostly those in metal, were also diffused among the populations residing on the shores of the Danube, and by this means thus reached the peoples of Western Europe as early even as in the pre-historic period.

[2] Babylonian kings of the new Chaldæan Empire—

Nabopolassar	606-604 B.C.
Nebuchadrezzar	604-562 B.C.
Nabu-nā-id (Nabonnēdus), with his son Bel-sar-ussur (Belshazzar)	555-538 B.C.

besides some enamelled terra-cottas, and amongst them a fine figure of a lion, the vestiges of two great staged temples have appeared which, as regards size, agree with the enthusiastic descriptions given of them by ancient writers, and confirm the existence of that tower-temple of immense height with its summit resplendent in gold which, shining from early dawn till dusk, served as a light to guide troops and caravans travelling across the great Babylonian plain.

Fig. 92.—Assyrian cylinder. (*Gazette des Beaux Arts.*)

Fig. 93.—Hittite frieze at Boghaz-Kevi.

CHAPTER V.

THE ART OF THE SMALLER NATIONS — THE HITTITES, IONIANS, PHŒNICIANS, AND ISRAELITES.

A.—The Hittites.

In that angle of Anterior Asia formed by the mountains of Armenia, the Taurus, and Lebanon, in the plain extending between Mesopotamia, Palestine, and the desert of Syria and Arabia, the tribe of the Hittites remained stationary for a considerable period, after having spread also as far as the high central plateau of Asia Minor, in the region called later Cappadocia. As they occupied the territory which constituted the only high-road between Mesopotamia and Egypt, the Hittites with their fortresses of Carchemisch and Kedesh and with their armies held the key of both these regions, and also of Phœnicia and Asia Minor, but as a natural consequence they were constantly

[1] This people in their own hieroglyphic inscriptions call themselves by the name of Hati; in Egyptian hieroglyphic inscriptions they are spoken of as Kheta; in Assyrian cuneiform records they are named Hattè, and by the Israelites they are repeatedly called Hitti or Hittites. [On these points consult "Hittites" in Cheyne's *Encyclopædia Biblica*.

exposed to incursions, raids, and invasions alike of the Egyptians and of the Assyrians, and so had no peace throughout their historic existence, till finally it was brought completely to a close by Crœsus, King of Lydia, in 549 B.C.

Like their civilisation, the art of the Hittites was never able to arrive at its full development; still, notwithstanding this, and though it evidently adopted forms derived from the Egyptian and Chaldæo-Assyrian, it holds its place in the history of art, because of certain new elements it produced.

In our own day, in some localities in the territory of the Hittites, halls are still to be seen open to the sky, excavated in the sides of the mountains, and ornamented on their walls with rows of figures in low relief: these represent religious processions of divinities and genii, some standing on mountains, others riding on lions, griffins, or on eagles with human heads (Fig. 93). These processions begin on both sides of the entrance of a hall, and meet together in the centre of the opposite wall. Here we have the first and most ancient example of rows of figures arranged as a monumental frieze: they are the starting-point of that artistic creation which was to attain its most perfect expression in the frieze of the cella of the Parthenon at Athens.

These friezes, as well as those scattered throughout other halls and carved in high relief on rocks, besides exhibiting to us peculiar head-dresses, costumes, foot-wear, weapons, and ensigns, show us groups of two seated female figures, facing each other, of the goddess Cybele with two lions and of Amazons (women warriors dancing before the deity with the double hatchet, the rounded shield, etc.), probably imitated from the Ionians.

Fig. 94. -Hittite bas-relief. Louvre. (De Sarzec.)

Not less interesting are the colossal figures of lions and of sphinxes flanking the entrance to the ruins of palaces, as well as the reliefs of hunting scenes, in which

is evident an indiscriminate imitation of both Egyptian and Assyrian styles (Fig. 94).

Very remarkable too are the hieroglyphic characters of the Hittite inscriptions in the backgrounds of their reliefs, characters which, while starting from the Egyptian system, differ from it, not only in being always sculptured in relief (like those of the Memphite period), but also because they comprise many new elements peculiar to the locality, either in types of human figures or of animals, or in objects of various kinds. Specially noteworthy is the frequent occurrence of the rabbit, which never appears in Egyptian hieroglyphics.

The museums of Constantinople, Paris, London, and Berlin have already acquired many specimens of Hittite sculpture in high and low relief.

B.—Ionians.

That section of the Ægeans who dwelt in Asia Minor and in the islands facing Greece, and that other section who had neither remained in Greece nor been driven to the west after the Dorian invasion, but had come to swell the contingent of those already in Asia Minor, were transformed into a new population, henceforward called the Ionians.[1] Under the action of new conditions of time and of existence, as well as of contact with other Oriental peoples and with the Dorians themselves, this race developed a new civilisation and a new art, known as Ionian or rather Primitive Ionian Art.

Asia Minor enjoys the most prosperous conditions, owing to her favourable position for commerce between Mesopotamia, Armenia, the regions near the Hellespont, and the Black Sea and the Mediterranean: to this contribute also her vegetation, her materials for construction and works of art, her climate, and the loveliness of her landscape.

In such fortunate surroundings these intelligent and

[1] And so the name of Ionians was also adopted by those Ægeans who remained in the islands of the Archipelago, in Eubœa, in Attica, and in other places in Greece, under the dominion of the new rulers, the Dorians.

receptive Ionians worked, carried on trade and commerce, grew rich, cultivated their intellect, and gave vent to their poetic and artistic imagination—we need only think of the Homeric poems. It was they who originated the principal elements which contributed to the formation of the wonderful and splendid civilisation, literature, and art of Greece.

Their country was cut up into several small districts, varying in name and forming as many small states and independent cities, among which were prominent Lydia, Lycia, Caria, the islands of Chios and Samos, the cities of Ephesus and Miletus, and in addition later the ancient kingdom of Phrygia (inhabited by the ancient Thracians), all of them distinct territories or centres of political life and artistic productiveness.

Fig. 95.—Rock sepulchres at Myra.

It is in the region bordering on the coast of the Ægean Sea, called particularly Ionia, comprising the principal artistic centres — the islands of Chios and Samos and the cities Ephesus, Miletus, Telmessus, etc., that we find in the seventh and sixth centuries B.C. the first beginnings of the great art of Greece, but still with characteristics of Oriental origin. Indeed the art of this region is so much intermingled with that of Greece (which it had helped to fertilise) that its works may be included as much in the history of Greek Art as in that of primitive Ionian Art.

Thus the civilisation and art of the Ionians became insensibly merged into that Greek Art to which they had given the impulse; their political life, on the contrary, was in great part brought to an end by the Persian invasion, rather before the middle of the sixth century B.C.[1]

[1] Lydia, the foremost of these States, had by degrees extended its dominion over Phrygia as well as over the Cappadocia of the Hittites and over other little States, thus forming the Empire of the Lydians, who enjoyed such commercial prosperity and wealth that

Tombs sculptured in the face of cliffs are the most curious artistic monuments of primitive Ionian Art; from them we learn what the architecture of their edifices (Fig. 95) was like.

Fig. 96.—Building in wood in Anterior Asia. (Dieulafoy.)

Many of these tombs were hollowed out in the sides of mountains like real *hypogea* — underground structures provided or not with a vestibule, but all having an architectural façade. Others had no doubt first been hollowed out in the rock, but by the aid of the chisel (and here we enter upon the age of iron) had been separated from the rock or cavern itself in such a way that they no longer formed an integral part of it, except with their basement and farther side, or their basement alone, and these tombs too have in part or as a whole an architectural appearance.

Fig. 97.—Capital discovered at Neandria in the Troad. (Koldewey.)

Now these façades and these little shrines, more or less detached, are really on the model of dwelling-houses. The Ionians, like the Egyptians, fashioned the eternal habitation of their dead in imitation of the edifices in which they had passed their existence. These tombs have façades of one or two stories, some with vestibules or side walls which show

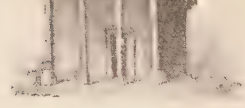


Fig. 98.—Construction in wood in Anterior Asia. (Dieulafoy.)

they were the first to institute a real coinage, in electrum (gold and silver), and then in pure gold. In 546 B.C., at the time of its greatest splendour, when Crœsus was king, the kingdom of the Lydians, at war with the Persian Empire, succumbed and passed under the dominion of the latter. Two years later Persia succeeded also in subduing the greater portion of the small States and of the independent cities of Asia Minor, but left to them a certain measure of autonomy. Among the islands remaining independent, that of Samos continued to prosper, and it flourished under its enlightened tyrant Polycrates down to 522 B.C.

all the peculiarities of construction in wood or of architecture in stone in the style of structures in wood, (Figs. 96 and 98), with thresholds, uprights, jambs, transverse beams, and a roof—sometimes flat, sometimes with a double slope,[1] or with a double slope arched like a colossal saddle or like the keel of a boat turned upside down. In some tombs the pediment beam or socle is turned up at the two ends, and gives the effect of a house standing on a huge sledge. In the tombs in which the

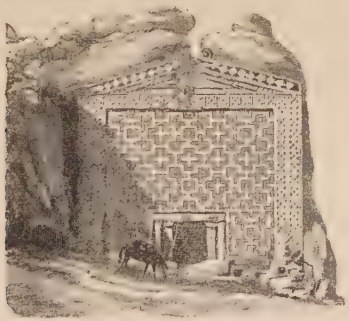


Fig. 99.—The so-called Tomb of Midas. (Woermann.)

double-sloped roof is imitated we have the first example of the pediment.

In this region, therefore, where timber was abundant, architecture in stone borrowed its ideas from construction in wood, and retained all the characteristics of it; in the elements, the organism and forms, and also in its lightness and elegance. Furthermore, in the shape of the separate, detached supports, we are enabled to trace the reproduction of trunks of trees with a piece to raise them from the ground, and another piece to divide them from the architrave, and then step by step their decoration, so that it is easy to determine the evolution of the Ionic column

[1] This form of roof is a consequence of the rainy climate as compared with that of Egypt and Mesopotamia.

(Fig. 97). The same applies to the entablature in its various parts.

In conclusion, the order of architecture called Ionic here makes its first appearance and establishes definitely the forms of that style of temple, traces of which remain at Neandria, Samos, Ephesus, and Miletus.

At Doghanlou, also in Phrygia, the so-called tomb of Midas has no sepulchral chamber, and seems rather to be the end wall of a sanctuary (Fig. 99).

Judging by other examples, these tombs do not seem always to have imitated dwelling-houses; it is probable that some of them are the direct reproduction of some sanctuary: thus the monument at Arslan Kaia in Phrygia, on the pediments of which we find sphinxes, a griffin, a lion, and in a niche in the façade the figure of Cybele between two lions.

Sculpture is made use of to decorate many of these tombs and small buildings. In Lycia there are regular friezes of figures spreading along the four sides all round the edifices. Detached sculptures, like the famous great seated figure of Cybele on the northern slope of the Sipylus in Lydia, also still exist, and statues like those in the Branchidæ Avenue to the temple at Miletus (Fig. 101), the Hera of Samos, and the Nike of Delos (Figs. 100 and 102).

With regard to these sculptures, we are tempted to ask if they are really creations exclusively belonging to the primitive Ionian Art which preceded Greek Art, or if they may not rather—as is already admitted in the case of the Delos statue—be products of the Ionian Greek school than of one of the various schools of primitive Greek Art; and this may be argued from the circumstance that these works, though bearing evident traces of Ægean and other Oriental Arts, mostly Egyptian and Assyrian, at the same time displaying Ionian facility of invention, yet present likewise characteristics peculiar to the first steps of classical art, that is of Greek Art (for example, compare Figs. 102 and 103).

In fact, on the coast and in the western islands of Asia Minor, commercial intercourse with the new Greek race, which had been gradually forming in Greece, very quickly began, followed by a regular immigration of the new race,

which in its juvenile activity expanded and penetrated, and by degrees became merged into the local population—then in process of decline, alike from excessive prosperity and an enervating climate—infusing into it new life, and thus making *Ionia* an important part of the new Greek nation.

Fig. 100. — The Hera of Samos. (Louvre.)

The *Hera of Samos* above mentioned, which is preserved in the Louvre together with the statue of a woman brought from the necropolis at Miletus, has a double character. It is sculptured in marble, but exhibits characteristics belonging to work in wood and also to work in bronze. It must be noted we have here a reproduction of an antique Xoanon, or image carved in the trunk of a tree and clothed in female garments in some textile fabric, and also that this copy is not taken directly from a Xoanon, but no doubt from a reproduction of one executed in bronze or rather plated in bronze.

Samos remains celebrated for its works of art in metal, statues in plates of bronze, basins, etc., ordered no doubt by Crœsus, King of Lydia, and by the Persian kings, and also executed for the primitive sanctuaries of Greece, just beginning to be enriched with gifts.

The *necklaces* and other specimens of the Ionian goldsmith's work had arrived at such perfection that they were sought after and dispersed by Phœnician traders. Some have been found in Lydia,[1] in the island of Rhodes, and in Etruria (in the tomb of Cervetri).

The most common decoration for these jewels consisted in pearls, beads, and rosettes engraved and applied on thin plates of metal, little human figures, and heads of lions, bulls, hawks, etc., executed with a punch.

Fig. 101.—One of the Branchidæ statues. (British Museum.)

[1] It should be remembered that Lydia was specially rich in gold-mines.

Fig. 102.—The Nike of Delos. (National Museum, Athens.)

The style is sometimes a mixture of Egyptian and Assyrian.

Examples at Paris in the Louvre, and at Rome, in the Museo Gregoriano, in the Vatican, and in the Museo Kircheriano.

These few very fine jewels, the only relics bearing witness to the luxury of the peoples of Asia Minor, and in particular of the Ionians, and to the successive stages in the character of the Greek works produced on the soil of Ionia bring to our minds the crowd of other antiquities that time must have destroyed, such as textile fabrics and all other productions in delicate, brightly coloured materials, in a word all that contributed to the brilliant, busy, splendid, enlightened, and gay, luxurious life of the most prosperous among the heirs of the Oriental world. It was from Ionia that all such productions passed into Greek Art, and of this we possess an evidence in the paintings on some of the vases.

C.—The Phœnicians.

The Phœnicians inhabited the tongue of land between the Lebanon and the Mediterranean, and also the island of Cyprus, and were led by the conditions of their country to a life of traffic and commerce, especially on the sea, and were the founders of emporiums and colonies in the basin of the Mediterranean.[1] In the same way that they never constituted themselves into a real nation, they never created an art of their own.

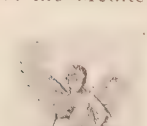


Fig. 103.—Nike in the act of flying. (Bronze from the Acropolis at Athens.)

[1] The Phœnicians first appear at the time of the eighteenth Egyptian dynasty, about 1700 B.C. They attained their highest prosperity after the disappearance of the Ægeans from the Mediterranean, and held commercial sway there until the Etruscans and Greeks in the seventh century contested it with them. Beaten by the Assyrian armies, then by those of the new Chaldæan Empire, reduced to a condition of vassalage by the Persians, they ultimately disappeared altogether, absorbed into the empire of Alexander of Macedon.

They were undertakers of constructive works, and even more merchants for the industrial products and minor arts of other nations, which they dispersed and exchanged everywhere by land and sea, popularising and diffusing the most diverse types and styles, and at the same time ideas, of art.

However, in the island of Cyprus they really did attempt artistic creations of their own, the only ones that constitute an interesting variety; and when it happened that they could not procure for their trade enough of the artistic and industrial products of greater nations, they manufactured imitations of them themselves.

From traces discovered in the island of Cyprus at Marathounta, Paphos, and Golgos, it is conjectured that the Phœnician temple comprised a quadrangular enclosure provided inside with a portico. In the centre of the court-yard formed by the surrounding portico rose the sanctuary, a little chapel or tabernacle containing the symbol of the divinity; sometimes it was simply the symbol erected on a pyramidal basement. The columns of the portico had capitals which were a faint imitation of the Egyptian, and resembled the Ionic type, and the portico was adorned with statues of priests and other personages placed against the wall at the farther end. These statues are a curious but beautiful and elegant mixture of Egyptian, Assyrian, and perhaps also Ionic styles (Fig. 104). They wear robes and necklets and Egyptian head-dresses, crowns, and garlands, and retain traces of antique colouring. Some carry a dove, others a flower, a fruit, or an olive branch.

The greater number of these statues are now in the Metropolitan Museum of New York. The one we reproduce is at Vienna.[1]

Similar works are: the Colossus from Amathus (representing an animal-tamer) in the Imperial Museum at Constantinople; a fragment of a statue of the three-headed Geryon, and a colossal head (also a fragment) in the museum of New York; and two statues, one of a man, the other of a woman, in the Louvre. There

[1] After Robert Schneider: "Kunsthistorische Sammlungen des Allerhöchsten Kaiserhauses," Vienna, 1895, Plate I.

Fig. 104. Cypriot statue. Vienna Museum. (Schneider.)

are also two Cypriot bas-reliefs of Cerberus attacking Geryon, and of the flight of Geryon's cattle followed by his herdsman, also in the New York museum.

There are innumerable Phœnician statuettes in terra-cotta, discovered wherever the Phœnicians had emporiums and markets. Many of these are charming and elegant little figures of women, either carrying doves or flowers, or with nothing in their hands; they are dispersed among the museums of Europe and New York.

The Phœnicians gave a great impulse to industrial art, which is natural, as they were essentially a nation of merchants and traders. They perfected the manufacture of glass, pottery, bronze, and gold ornaments. Museums are rich in their phials and other minute objects in alabaster, or in many-coloured glass or enamelled terra-cotta. These are elegant in form, splendid in colour, and perfect in technical execution. There are also phials in transparent white glass. Besides gems made in imitation of the Egyptian, Assyrian, and Ionian, but of great delicacy and refinement, the Phœnicians have left us cups or *paterœ* in

silver gilt, recovered in the island of Cyprus and in Etruria and in Latium, which display the most peculiar mixture of styles, specially of the Egyptian, with the addition even of hieroglyphics, without meaning of any sort, the signs being only introduced for the purpose of decoration (Fig. 105).

For examples of Phœnician art: Museo Gregoriano, the Vatican, and Museo Kircheriano, Rome.

Fig. 105.—Phœnician cup. (Woermann.)

D.—The Israelites.

The people of Israel, like other peoples in southern Syria, were in art indebted to the Phœnicians, and must have had special recourse to them even at the time of their own greatest splendour, that is, when Solomon erected the great Temple of Jerusalem and an adjacent royal palace for himself. Naturally the choice of position, the size and distribution, and above all the grand and monumental design were determined by the Israelites themselves; but the architectural construction and its decoration were the work of the Phœnicians.

The Temple of the epoch of Solomon, begun by him in 1013 B.C. and finished by Manasseh, was almost exactly rectangular in form (491 and 462 m., by 310 and 281); the terrace to the north-west was 38 m. in height.[1]

[1] The Temple of the time of Solomon was destroyed by the Babylonians in the reign of Nebuchadrezzar, in 588 B.C.; and now in the midst of the ruins of successive Temples, nothing remains of it but the eastern wall of the second court, with its portico and cistern.

On the return of the people of Israel from the Babylonish Captivity, Zerubbabel reconstructed it in 536 B.C., on the same place, but on a scale of less magnificence.

Then Herod, in 18 B.C., rebuilt it entirely, still on the same plan, but larger and with a richer decoration.

In our day, except for the vestiges of the first Temple, just mentioned, nothing remains but the ruins of the substructures of the

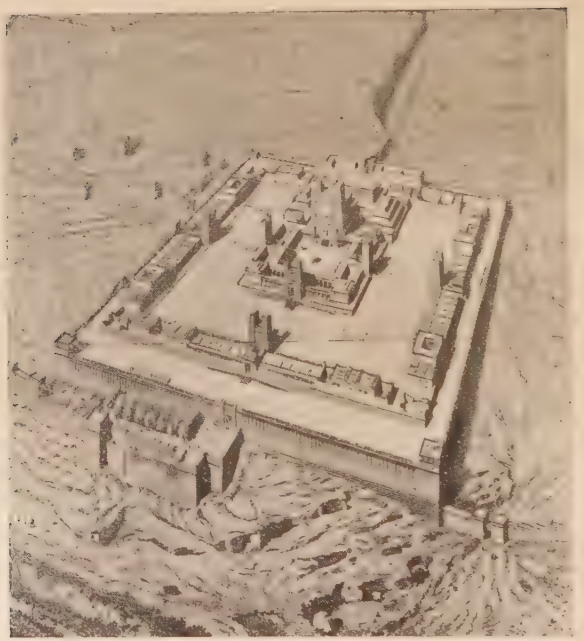


Fig. 106.—The Temple of Jerusalem. Restoration by Chipiez.
(Perrot et Chipiez: "Hist. de l'Art.")

The sacred Hebrew books have given us such minute descriptions of it that archæologists have often been tempted to imagine its reconstruction, basing this of course on its topographical conditions and on the few vestiges still remaining (Fig. 106).

colossal platform of the time of Herod. It is a piece of the western wall of these substructures which bears the name of "the wall of wailing."

A colossal platform formed the terrace on which the enclosure stood, surrounding a very vast court with a colonnade ; beyond were two other courts, one inside the other ; in the third stood the Temple or Sanctuary itself.

To the first or outer court every one had access, the Israelites alone were allowed to enter the second, and into the third only the priests and the king might penetrate.

The Sanctuary, constructed of large stones regular in shape, had its entrance gate in the form of a gigantic double pylon, pseudo-Egyptian, in the centre of which opened the door of the vestibule, flanked by two bronze columns. From the vestibule access was had into the Sanctuary itself and from thence into the *Holy of Holies*, containing the Ark of the Covenant, in which were preserved the *Tables of the Law*.

The walls, columns, and ceiling of the Holy of Holies were in gilt cedar-wood. The shape of the Ark was the same as that of a Phœnician temple. All round it were palm-trees of gilt bronze and figures of cherubim with out-stretched wings, carved in olive wood and overlaid with plating or leaves of gold.

From the sacred books we also have a detailed account of the furniture of the Temple, particularly of the "Brazen Sea," an immense bronze basin which contained the lustral water ; movable piscinæ, also in bronze, to be carried on wheels for distributing this water ; the altar of sacrifice, and the bronze, seven-branched candlestick.[1]

[1] For the Temple of Jerusalem, see the article in Cheyne's *Encyclopedia Biblica*.

Fig. 107. – Panorama of the royal residence at Persepolis, taken from the hypogeum. (Dieulafoy.)

CHAPTER VI.

PERSIAN ART.

We see in Persian Art the synthesis of all the Oriental Arts. It is an eclectic art, brilliant but ephemeral, like a shining meteor; it lasted less than two centuries—the life of the great Persian Empire, the most vast empire of the ancient Oriental world.

From the mountainous regions and from the lofty plateau that bounds Mesopotamia on the north-west the Medes had first descended, and in 625 B.C. had destroyed the Assyrian Empire. Later the Persians (of the same Aryan stock), between 538 and 525 B.C., first led by Cyrus the Great[1] and then by Cambyses, had subdued and united in one great empire all the Asiatic provinces of Chaldæa

[1] The line of Kings of Persia is called of the Achæmenids, from Achæmenes, the ancestor of Cyrus II., the Great.

Cyrus II., the Great,	549-529,	conquers the whole of Mesopotamia, Asia Minor, etc.
Cambyses,	529-522,	invades and subdues Egypt.
Darius I., Hystaspes,	521-485,	first expedition against the Greeks.
Xerxes,	485-465,	second expedition (Salamis, Platæa, Mycale).
Artaxerxes Longimanus,	465-425,	concludes peace with Greece in 449.
Darius II.,	424-405.	
Artaxerxes Mnemon,	404-358,	(Cyrus the younger, and the retreat of the ten thousand.)
Artaxerxes III., Ochus,	359-337.	
Arses,	337-336.	

and Assyria—Asia Minor, Syria, Palestine, and Phœnicia. Having on one side spread themselves towards the East, on the other they conquered the Egyptian Empire.

The Persian Empire, risen as it were by enchantment, so rapid was its expansion, and composed of an amalgamation of races, left behind it in monuments of regal splendour an art which itself was also a sumptuous and magnificent amalgamation of all the art of those races.

It may be said that this art grew up from a healthful root in the time of Darius I., when the Persian Empire had already reached its zenith, and when that wise and splendid monarch wished to erect sumptuous residences for himself. After that period the only additions made to it were some still richer and more magnificent variants in the time of Artaxerxes Mnemon. It never attained to perfect unity, because it had not the power to adopt a homogeneous character peculiar to itself; it was a purely borrowed art, not one partly borrowed and then assimilated, elaborated, and developed.

From Chaldæo-Assyrian Art it took the idea of great platforms and terraces, the type of the human-headed bulls guarding the propylæa and the royal palaces, the grand and decorative conception, or at least the fundamental style of its bas-reliefs, its ornamentation in enamelled terra-cotta and in stuffs embroidered in coloured wool.

From early Ionian Art it took the light, graceful, and lofty architecture and the plan of its buildings, with the distribution of the dwelling-rooms, the tall slender shaft of its columns, and one or two types of bases for the columns, its wooden roofs, and finally the greater perfection in the style of its bas-reliefs.

From Egypt it borrowed the type of huge hypostyle halls, and the elements with which it composed the very curious capitals of its columns, and the second type of the bases of the same, and also the elements of architectural decoration.

Darius III., Codomanus, 336-330, The Greeks, led by Alexander of Macedon, invade and subjugate the Persian Empire.

The monumental inscriptions of the Persians on rocks, tombs, and palaces are in three languages, Persian, Susian (Chaldæan), and Assyrian. The Persian language is Aryan, but the writing is in cuneiform characters with an alphabetical system.

To all this the Persian on his part added practical good sense in his choice among such varying elements, and finally remarkable cleverness in putting them together, combining them with harmony and real justness of proportion, and great adaptability to their environment.

Fig. 108.—Tomb of Darius. (Dieulafoy.)

The principal monuments of this art are to be seen in the ruins of Persepolis, in the remains at Susa, and in the façades of the tombs at Naksh-i-Rustem (Fig. 108).

The *façades of the Tombs of Darius I.* (Fig. 108), of Xerxes, and the other sovereigns, almost all identical, have come down to us intact, thanks to their position at a great height above the plain and to their absolute isolation.[1] They help us to reconstruct, if not entirely at least in part,

[1] They have always been without steps to give access to them. The sarcophagi of the deceased monarchs were drawn up by means of cranes.

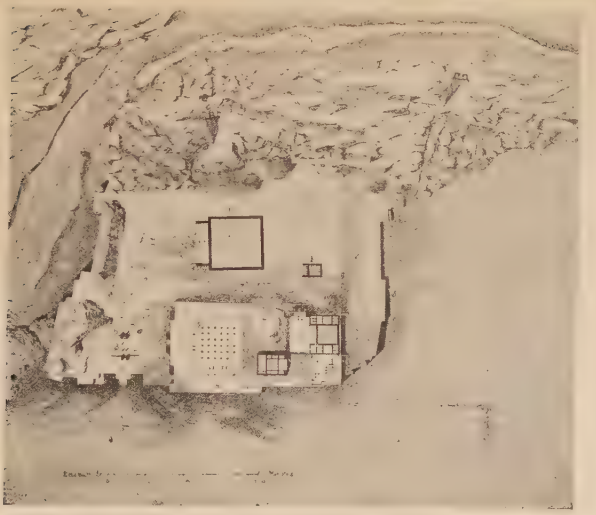


Fig. 109.—Plan of the ruins of the royal residence at Persepolis. (Dieulafoy.)

the monuments of Persepolis and Susa and their plastic decoration. In fact they have the appearance of a palace on the upper stage of which is erected a lofty throne where a king is standing in the act of sacrificing at the altar of fire ; above him, in front of a solar disc, is the image of the good god Ahura-Mazda, the special divinity of the Persians. The palace whose façade we here see reproduced is a construction of Ionic character, of that architecture in stone which had its origin in structures in wood. A portico with columns stands in front of the doorway and supports the entablature with architraves and a row of dentils. The tall and slender columns rise out of a base with a torus moulding and plain square plinths, and they carry a capital which is entirely new. The fore-parts of two bulls (head, breast, and feet), placed,

Fig. 110.—The palace and throne of Xerxes at Persepolis. Restoration by Perrot et Chipiez.

to right and left in the thickness of the rock on each side of this scene. The Persian King wears a long garment and a low tiara. The figure of the god Ahura-Mazda is altogether human, analogous to that of the king in type and costume; he rises out of a winged disc (a symbol borrowed from Egypt). The style of these reliefs is Assyrian, ennobled by the spirit of primitive Ionian Art.

The ruins of the royal residence at Persepolis are not far from those of the great city of Istakhr in the valley of the

so to speak, back to back, uphold with their common body and enclose between their necks the extremity of the transverse beams (Fig. 111 gives us the identical type). The doorway which is seen under the vestibule or portico forms the entrance to the tomb, has double Ionic jambs and a cornice with an Egyptian gorge. The rich throne of Assyrian type is supported by two rows (placed one above the other) of figures with up-raised arms, personifying the subjugated races. The dignitaries of the court are depicted

Fig. 111.—Capital of the Apadana. Louvre. (Photo: Giraudon.)

Araxes (Polvar). The city was spread out in the plain, and the royal residence rose on an almost rectangular promontory (Figs. 107 and 109), conveniently cut by nature into terraces, and standing out from the chain of hills that flanks the plain itself on the east. The promontory still shows its casing of polygonal blocks of stone, well hewn and joined together. A very long staircase flanks it the whole length of the left side, while in the front, likewise to the left, two broad flights with more steps converge on the first terrace, wide enough to allow ten men to ascend

Fig. 112.—Atrium of the palace of Darius. (Dieulafoy.)

abreast. On these terraces still stand up solitary the huge pylons adorned with colossal bulls, with human heads and eagle's wings, the platforms of the various edifices, some columns, stumps of columns, bases, corner, angles of buildings, side posts of doors and windows with high pediments, the magnificent flights of steps for ascending to the first and second terraces and from that to the third, in short all that remains is in marble or stone. The enclosure walls of the royal residence, which started from the great pylons, the walls of the huge palaces for the king's receptions and those of the residential palaces being in brick, coated in part with enamelled terra-cotta, in part painted, have all crumbled away. The roofs of all these edifices were in wood, covered and adorned with plating

of gilded metal or with incrustations of enamelled terra-cotta, and of these not a trace remains except the calcined fragments discovered amidst the masonry of those parts that had been destroyed by fire. Of the conduits and basins of the fountains that of old enlivened the gardens and groves in the midst of which stood, apart from each other, all those gorgeous palaces and edifices, a few vestiges remain, which serve to remove the doubt whether on this site, now strewn with these calcined stones, any sort of vegetation had ever been able to grow and thrive.

Fig. 113.—Restoration of the residence of Darius. (Dieulafoy.)

From these remains and isolated fragments we may reconstruct in imagination the great pylons, the palace of Darius called the *Apadana* with its hundred columns,[1] the other palace of the throne of Xerxes (Fig. 110), composed of three pavilions and a great open hall standing together on a single platform,[2] the residential palaces of Darius (Figs. 112, and 113), of Xerxes, and of the other sovereigns, their successors.

Fig. 114.—Bas-relief of the Apadana of Xerxes. (Dieulafoy.)

[1] The palace or the hall of the throne of Darius was a parallelogram, 75.82 m. by 91.16 m., and occupied an area of 6484 square metres; the 100 columns, each about 12 m. high, were in rows of ten.

[2] The palace of the hall of the throne of Xerxes, with its four pavilions, covered an area of more than 3000 square metres, and comprised 72 fluted columns 19.42 m. high, 9 m. apart from one another; those in the outside pavilions had bell-shaped bases.

The basement of the great platform of the palace of Xerxes' throne is adorned on the exterior with a long continuous series of reliefs representing a procession of the dignitaries of the realm, the heads of the army, the army itself, and of representatives of the subjugated races, who constituted the immense Empire; it is the same idea as that of the reliefs in the halls of the Assyrian palaces, imitated, but transferred to the exterior of the building. Here, however, we no longer have scenes of war, of carnage, and of torture; the Persians were more humane in disposition; they imposed on the conquered a light yoke, only exacting from them submission, military contingents, and tributes. The parapet walls of the stairs giving access to the residential quarters have similar decorations in *relief*.

Fig. 115. – Relief from the palace of Darius. (Dieulafoy.)

In the triangular spaces at the extremities of the front wall of the staircases of these palaces, as well as of that of the throne of Xerxes, are represented fights between animals, generally a lion rending an antelope (Figs. 114, 116).

In the thickness of the jambs of the doors of the various palaces for ceremonial and for residence are also sculptures in flat relief, the subjects of which are the king vanquishing a monster, symbolic of the spirit of evil (Fig. 115), and the king walking, followed by an attendant bearing an umbrella, and the king on his throne borne by conquered races.

All these *sculptures in flat relief*, evidently derived from

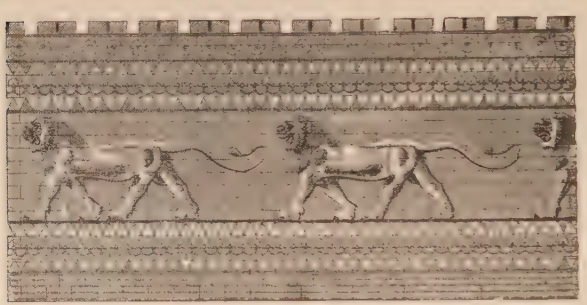


Fig. 116.—Frieze in enamelled terra-cotta in the palace of Artaxerxes, Susa. (Dieulafoy.)

Assyria, evince, however, an improvement in style, especially in the modelling and in the drapery, which betrays the collaboration of Ionian and possibly Greek artists; we have here already arrived at the time coeval with the Greek sculptures of Ægina and of those belonging to the phase of transition from the Archaic period to that of the golden age of Greek Art. It is also important to note that all these types of Persian kings, dignitaries, soldiers, representatives of various races, human-headed bulls, lions, and monsters no longer retain the character of faithfulness to nature observable in the Assyrian works of art; they are imitations done freely in the same style, but generalised and turned into abstract types, abstract like the Persian mind itself, as is shown us by their system of religion and philosophy.

Among the ruins of *Susa*[1] Dieulafoy discovered the fortified *royal palace* constructed by Darius, but restored and embellished by Artaxerxes Mnemon, and in particular he brought to light an enormous *Apadana* (or hall of the

[1] In the more low-lying region; it was the capital for a time of the ancient kingdom of Elam, which had been in a continual state of war, first with the Chaldæans, then with the Assyrians. The excavations recently carried on there by the French have brought to light foundations, antique relics, and sculptures belonging to all these ancient epochs.

Fig. 117.—The Apadana of Artaxerxes Mnemon at Susa. (Dieulafoy.)

Fig. 118.—Archers of King Darius. Detail of the frieze in enamelled terra-cotta. Louvre. (Duruy: "Histoire des Grecs.")

throne)[1] (Fig. 117), composed of three porticoes disposed at right angles, of which the central one, much the largest, was shut in by walls on three sides and open to the south. It was decorated with friezes in enamelled terra-cotta of lions walking (Fig. 116).

It is from the ruins of this palace that the capital comes which is now in the museum of the Louvre (Fig. 111): the type of an exclusively Persian capital with double-bulls or unicorns, fasciæ curling into volutes, and palms disposed as a flower or a bell.

And it is also among these ruins that Dieulafoy's assistants discovered the now celebrated and marvellous series of the archers of Darius, constructed in bricks of enamelled terra-cotta. Nine of these[2] archers may be seen placed together again and restored in the museum of the Louvre. They represent the master-piece of Persian Art (Fig. 118) but again reveal the collaboration, already noticed, of Ionian and possibly Greek artists.

Fig. 119.—Griffin. Enamelled terra-cotta from Susa. (Dieulafoy.)

[1] The *Apadana* of Artaxerxes at Susa was even more vast than those of Persepolis and covered a superficies of 9200 square metres (Perrot).

[2] These figures are 1.58 metres high. They stand out from a greenish blue background, and are coloured in white, black, yellow, and brown.

However, this art, which had come into existence so rapidly, not by a slow and natural formation but by an act of imperial will, ceased immediately, once the Persian Empire had fallen. The art of Mesopotamia still survived, that art which had produced brick palaces covered with vaulted roofs and cupolas, and it became throughout the following ages the national art of Persia ; it evolved and prepared new forms of architectural art, for which was reserved a future of extraordinary importance.

Fig. 120.—Persian cylinder. (*Gazette des Beaux Arts.*)

BOOK II.

Classic Art

Fig. 121.—The Parthenon. Restoration (von Falke).

CHAPTER I.

GREEK ART.

THE region where Greek Art flourished is not confined to Greece properly so called, but comprises also the whole Greek world—all the other regions where Greek civilisation had penetrated and taken root—that is, Asia Minor and her islands, Sicily and Southern Italy (known as Magna Græcia); and to these were added later Propontis, Syria, Egypt, and the Cyrenaica.

Yet after having received its first inspiration and training from some of these regions and certain of its characteristic elements from others, Greek Art took concrete shape and attained its highest level, as was natural, in Greece itself properly so called.

In that country, cut up by its indented coast-line, and so subdivided into many different groups of independent communities, artistic centres and schools arose, distinct from one another, but penetrated with a common ideal; and it was in proportion as they advanced towards the realisation of this ideal that they drew closer together and gradually became merged into each other. The climate, neither oppressive and enervating as in the East nor yet severe as in northern countries, favoured the development of a robust, energetic, and industrious race, animated by the warmest love for their country. The beauty of the landscape, the serene splendour of the sky, the varied

aspect of nature, helped to develop their keen sympathetic intelligence, full of feeling for beauty and harmony. The clearness of the atmosphere sharpened and perfected the power of vision in the Greeks, who were able to distinguish delicate curving in lines, and to understand the subtleties of relief. Finally, the excellence of the material they had at their disposal enabled them to execute and bring to perfection the works of art that their imagination had created.

The happy disposition of the race, the fine natural gifts of the Dorians and Ionians—the two branches which composed the Greek people—and finally the fortunate circumstance of their fusion, the advanced and flourishing condition of their social and political life, the high intellectual and moral level they had attained, and the inheritance they had absorbed from oriental culture and art, all contributed to the creation and splendour of that Greek Art which is the most sublime expression of idealism and beauty ever achieved in ancient times.[1]

Before all the creations of Greek architecture and sculpture we stand amazed ; these lofty conceptions, with their beauty of form, their pure harmony, and their nobility and grace, are like some magnificent dream. Those who would refresh themselves with a breath of poetry and idealism must return again and again to contemplate the little that is left us of that marvellous art !

In the evolution of the art of the Greeks we note three periods that correspond to the three periods of their history.

1. *The archaic period*, from the dawn of the civilisation of the Greek people to the expulsion of the Persians.

2. *The period of perfection*, from the years following the expulsion of the Persians to the death of Alexander of Macedon.

3. *The Hellenistic period*, from the death of Alexander to the end of the ancient world, that is, to the fall of the Roman Empire.

[1] Read on this subject Taine's valuable monograph : "Philosophie de l'art en Grèce," in the first edition ; in the second he treats the subject more as a general argument on the philosophy of Art.

N. B.—In accordance with the plan of this elementary course and the limited space allotted in general to the history of the art of each of the greater nations, the following chapter on Greek Art ought perhaps to have been shorter, but considering the importance of this art, it did not seem to me advisable to curtail the chapter.

Fig. 122.—The group in the west pediment of the Temple of Aphaia on Ægina. (Furtwängler's Reconstruction.)

(1) The Archaic Period.

After the Dorian invasion, throughout the Greek continent and in its islands, as well as in the Greek colonies of Southern Italy and Sicily, a long interval of more than four centuries elapsed before any signs of artistic activity again appeared, an interval which constitutes a real "Middle Age," during which the fusion of the ancient Ægeans or Ionians and the Dorians was accomplished, and a new civilisation was being elaborated.

In Asia Minor and in the islands of the Ægean Sea Ægean Art had continued to develop, and thus, as we have seen, had completed an evolution that gave rise to Ionic Art. It was on the coast of Ionia and in her islands that the movement started which gradually awakened and gave an impulse to the art of the Greek continent and its islands and colonies in Italy. This awakening, however, went on slowly, and its first results belong in reality to the field of archæology rather than of art. Compared with the Hera of Samos, the Branchidæ statues, the Nike of Delos, etc. (see above, pages 79, 80), Greece proper can only show roughly sketched statues, such, for example, as the Apollo of Tenea, a rude rather than a free imitation of Egyptian Art, the Artemis consecrated by Nicandra (Museum of Athens), and the most ancient of the statues of priestesses in the substructure of the Acropolis at Athens, sculptured in marble, but still reproducing all the characteristic features of the primitive carvings of trunks of trees.

ARCHITECTURE.

It is in architecture, the art that always precedes, and is the first to make progress, that we have the earliest signs

of artistic activity, and here we find the two contemporaneous types or orders[1] of architecture which divided the Greek world between them—the Doric of Greece proper and of her colonies, and the Ionic of Asia Minor. The latter of these is simply the evolution of the type of architecture in wood we have already noticed; first it used indiscriminately stone, brick, and wood, then gradually developed into only stone or marble. The Doric order followed the same evolution; from construction in wood it passed on to the use of stone, brick, and wood, with roof and decoration in terra-cotta, and afterwards to all stone or marble.

There is much likeness between the two orders, and yet the characteristics of each are essentially different.

Analogies between the two orders, in the common type of the temple. Both the Doric and Ionic orders give us a monumental construction, and for a long time one only, and it is a religious edifice—the *temple*; in both the plan is the same, the type being derived from the *Ægean Megaron*.

Thus we find from the beginning the temple consisting of a rectangular sanctuary or *cella* (naos), in front of which there is a vestibule or atrium called a *pronaos*, formed by a prolongation beyond the front of the ends of the lateral walls which, together with two columns interposed between them, support the prolonged entablature. Above the entablature we have the roof, which, having a double slope, forms in front a triangular space called the *pediment*, and the inside space of the pediment, finished by the cornice, is called the *tympanum*. This is the temple *in antis* (Fig. 123).

The antæ are sometimes omitted, and in their place rise two columns, then the temple becomes *prostyle*.

Very soon from a feeling for symmetry this pronaos or

[1] An *order* in architecture is a combination of elements, forms, and proportions, which constitute a particular type of classic construction. In Greek architecture we have at first two orders only, the Doric and Ionic, to which is later added a third, the Corinthian.

atrium is repeated at the opposite end of the temple, and thus we have the *amphiprostyle temple* (Fig. 124).

Finally, the atrium passes all round the cella along the four sides of the rectangle, and the temple is then called *peripteral* (Fig. 125), and *pseudo-peripteral* if the columns are engaged in the walls (Fig. 126).

Fig. 123.—Plan of temple *in antis*.

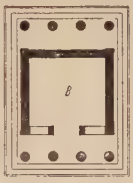


Fig. 124.—Plan of amphiprostyle temple.

(Von Ravensburg.)

To uphold the tiles or slabs of the roof, supports are used which also serve as decoration. Those in the front, placed at the vertex and at the lower ends of the pediment, are called *acroteria*, and those fixed at intervals along the two sides of the roof are the *antefixæ*, alternating with the conduit pipes or spouts for discharging the rainwater, and ornamented with lions' heads. As time went on the acroteria took the form of statues, tripods, etc.

Fig. 125.—Plan of peripteral temple. (Von Ravensburg.)

The diversity of materials and the desire to colour the commoner sort, such as terra-cotta and tufa, gave rise to the use of polychromy, and this became a general and constant rule in Greek architecture, even for buildings constructed in marble.

Fig. 126.—Plan of pseudo-peripteral temple. (Von Ravensburg.)

The temple stands on a base of three or more steps called the *stylobate*. The altar is placed outside the temple below the stylobate, facing the door of the cella, which was set open at the time of the sacrifice, at which all might be present.

The interior of the cella, according to the size and

importance of the temple, consisted of a single chamber or a chamber divided into three parts (generally called aisles) by two rows of columns ; and these, having to support the central upper portion of the roof, were redoubled, that is over each row of columns there was an upper row of smaller ones. The roof, at first constructed entirely of beams of timber, later of stone, was finally concealed by a flat coffered ceiling. In the larger temples an aperture known as a *hypæthron* or *lacunar* was made along the upper part of the roof and the ceiling, in order to illuminate the interior of the cella, and particularly the statue of the divinity.[1] In the larger temples the rear of the cella was separated off, forming the *opisthodomos* or depository for the archives, treasure and other properties of the temple.

The true *cultus temple* is as we have now described it : the *festal temple* is identical, except that it has no altar, being destined for the preservation of votive offerings, articles used for great solemnities, and objects of value, all under the protection of the image of the divinity.

The *treasuries*, or edifices for preserving in sanctuaries the treasures of the various peoples and their reserves for war, took the form of a simple cella, or of a temple *in antis* ; and sometimes, instead of columns, in the centre of the pronaos they had caryatids (example at Delphi).

Secular edifices of public utility, constructed in the form of simple or double colonnades, had the same appearance externally as the festal temple (without an altar). Inside they also were subdivided into two sections or aisles by one longitudinal range of columns (example : the so-called Basilica of Pæstum). Of the same character were the porticoes, markets, and gymnasia.

By the end of the seventh century B.C. we find the problem of a system of construction in stone definitely solved. The material is used in blocks of reasonable and therefore manageable size, and is generally of that kind of masonry in which these are disposed in parallel lines, all of equal depth, and so that the perpendicular lines of

[1] Architects, archæologists, etc., are not, however, all agreed as to the existence of the *hypæthron*.

the blocks meet alternately exactly at the half of the blocks below them, giving greater solidity and a fine geometrical and by no means monotonous effect.

Fig 127.—A Doric capital.

A Greek edifice is an organism complete in itself, susceptible of variety in its details, but incapable of receiving additions or eliminations. Its decorative features originate in the organic forms themselves, and are always linked indissolubly with them.

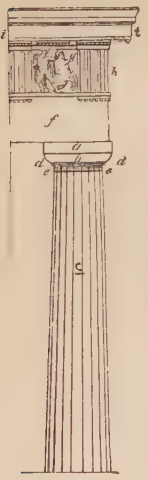


Fig. 128. — Doric column and its entablature.

Capital: *a*, abacus. *b*, echinus. *e*, *d*, annulets of the necking. Shaft of the column, *c*.

Entablature: *f*, architrave. *g*, metope of the frieze. *h*, triglyphs of the frieze. *i*, cornice.

The Doric Order is the true type of the architecture of continental Greece, of her islands, and of Magna Græcia (Sicily and Southern Italy), throughout the Archaic period.

The shaft of its rather thick column swells slightly at the centre (*entasis*), and is subdivided by flutings with sharply cut edges; it is without base, and rises directly from the stylobate. The capital is very simple, composed of the abacus, or square tablet, of the echinus, a large convex moulding shaped like a chestnut husk, and of the necking formed of a series of annulets or circles (Fig. 127).

The entablature also is so deep that, together with the pediment, in some temples it is almost of the same height as the column. It comprises the architrave, the frieze, and the cornice. The architrave is thick and plain, in the richer temples it would be ornamented with shields; the frieze is subdivided into triglyphs and metopes, the latter usually decorated with high relief (Fig. 128).

The pediment, which is the upper triangular space of the two fronts of the temple, has in the tympanum a grand sculptural decoration illustrating some subject.

A complete example of the Doric temple

Fig. 129.—The Temple of Pæstum. (Lützow.)

(now deprived, however, of its plastic and coloured decorations), is afforded us by the temple of Poseidon at Pæstum, near Salerno (Fig. 129).

We shall find that as time went on the size of the pediment and the entablature diminished, while that of the column increased. The Doric order, however, always has an effect of sturdy robustness and imposing severity, the true characteristics of the Dorian race or element, which did in fact predominate in those regions where that order originated and developed, and whence it spread.

The most perfect Doric temples of the Archaic period are the temple of Poseidon mentioned above at Pæstum, near Salerno (Fig. 129), and another in the island of Ægina (Fig. 130).

Names and remains of Doric temples of the Archaic period, specially to be noted:

In Continental Greece:

Olympia, the temple of Hera, or the Heræon.	dates at latest from the seventh century B.C.
The treasury of Gela; ibid.	beginning of the sixth century.
Corinth, temple.	middle of sixth century.
Olympia, the treasuries of the various cities.	sixth and beginning of the fifth century.
Island of Ægina, the temple	first quarter of the fifth century.

Fig. 130.—Ruins of the temple of Aphaia in Ægina.

In Sicily :	
Syracuse (island of Ortygia), temple of Apollo.	beginning of the seventh century.
Ibid. : the Olympic temple.	
Selinus, the temple known as C.	last half of the seventh century.
Selinus, the temple known as D.	sixth century.
Acragas (Girgenti), the temple of Heracles.	beginning of the fifth century.
In Southern Italy :	
Metapontum, temple known as the *Casa di Sansone.*	seventh century.
Metapontum, temple of Hera called the *Tavola dei Paladini.*	sixth century.
Pompei, temple of Heracles.	end of sixth century.
Pæstum, the so-called Basilica.	
Pæstum, the so-called temple of Ceres.	
Pæstum, the temple of Poseidon.	Beginning of the sixth century, in good preservation.
In Asia Minor :	
Assos (Troad), the Doric Temple with a frieze in bas-relief in the architrave.	first half of the sixth century.

The *Ionic Order*, peculiar to the regions of Asia Minor, where it had its origin, and specially to Ionia, where it developed, while showing analogy with the Doric in its elements, differs from it as a whole, as well as in some of the elements themselves.

The Ionic column (Fig. 131) has a tall, slender, and elegant shaft divided into an even greater number of flutings, separated from each other by a fillet. It is

furnished with a base composed of a *trochilus* or group of annulets, of a *torus* or large disc, and of a square base called a *plinth*.[1] The capital comprises a very thin abacus, the echinus adorned with the egg and dart, to which is superimposed a new element, a sort of compressed cushion which hangs over to right and left, forming volutes, and the necking, richly embellished (Fig. 132).

Fig. 131. —Ionic column.

Fig. 132.—Capital and base of the Ionic order.

The entablature only consists of an architrave and a cornice,[2] and is therefore relatively not high. The architrave is subdivided into three zones: the cornice comprises rows of beads, palmettes, an egg moulding, and a series of large dentils.

The Ionic temple, even in the Archaic period, had become an elegant structure, slender, rich, pleasing, and graceful, but not very vigorous, the faithful expression of the nature of the Ionic race.

The ruins and vestiges of Ionic temples in Asia Minor and her islands are few; historical vicissitudes, the character of the buildings, and shocks of earthquake, have caused almost all of them to disappear.

Neandria in the Troad, remains of a temple of the seventh century.

Samos (island), remains of the Heræon of the seventh century.

Ephesus, vestiges of the first temple of Artemis of the sixth century.

Miletus (near), remains of the temple of Apollo Didymæus at Brauchidæ, sixth century.

Delphi (in continental Greece), the treasury of the Knidians, of the sixth century.

SCULPTURE.

At its inception Greek sculpture progressed much more slowly than Greek architecture. When, at the conclusion of

[1] The base will be found modified in the Ionic edifices constructed in Athens.

[2] In the Ionic edifices built later in Athens the frieze is added to the entablature, different, however, from the Doric.

the seventh century B.C., the principal elements of the archaic Doric temple had already been definitely fixed, sculpture was still only at a stage to be able to execute work like the Apollo of Tenea and the metopes of Selinus. The work of formation and development was accomplished by various schools, each of which followed its own particular tendencies, attacked one or more of the greater problems, and so ended by contributing its share to the progress of art. The initial movement, the impulse and to a certain extent even the first inspirations, were given by the Ionic schools, heirs of Eastern Art, and in contact with Egyptian Art. The movement spread to the islands of the Archipelago (where also schools had sprung up), and from thence to the Greek continent.

The tendency of *the Ionic Schools* of Asia Minor, and particularly of Ionia and her islands, Samos, Chios, etc., was towards the representation of pleasing subjects, towards correctness in execution, and a certain gracefulness. From the primitive sculptures already referred to—the Hera[1] of Samos and the Nike (Victory) of Delos, already noticed (pages 79, 80), and the figures in the act of walking carved round the lower part of the shaft of the

[1] The Principal Greek Divinities.

Greek Names.	Roman and English Names.
Cronos	Saturn
Rhea	Cybele
Zeus	Jupiter—Jove
Hera	Juno
Pallas or Athena	Minerva
Apollo	Apollo
Artemis	Diana
Ares	Mars
Hephæstus	Vulcan
Hermes	Mercury
Aphrodite	Venus
Hestia	Vesta
Poseidon	Neptune
Amphitrite	Salacia, Amphitrite
Demeter	Ceres
Core or Persephone	Proserpine
Hades	Pluto
Dionysos	Bacchus

Fig. 133.—Frieze of the Harpy monument from Xanthus. (British Museum.)

columns in the Artemiseum at Ephesus, they arrived step by step at the lovely *high reliefs of a tomb from Thasos* (Louvre) and of the Harpy tomb from Xanthus. (British Museum, Fig. 133.)

Fig. 134.—Artemis (?), dedicated by Nicandra of Naxos, found at Delos. (Nat. Mus., Athens.)

The Schools of the Cyclades soon abandoned those first efforts, which, though in marble, recall the primitive images in wood, such as Nicandra's Artemis (Fig. 134), by departing from the models of the Ionian schools. They were so fortunate as to have marble at their disposal, a material which favours easy as well as accurate execution, so that they began to give life and movement to their figures, and succeeded in

SECONDARY DIVINITIES AND HEROES.

Greek Names.	Roman and English Names.
Eros	Cupid
Helios	Sol—the Sun
Selene	Luna—the Moon
Asklepios	Æsculapius
Nike	Victory
Erinnyes	The Furies
Charites	The Graces
Heracles	Hercules
Theseus	Theseus
Pan	Pan—Silvanus

Muses, Nereids, Tritons, Syrens, Satyrs, Silenus, Fauns, etc.

achieving this towards the first half of the sixth century: the reliefs of the frieze of the *Treasury of the Siphnians* at Delphi (525-510 B.C.) represent, not only rows of divinities solemnly seated, but battles of gods and giants, animated with intense vitality and impetuosity of action. The two Caryatids in the façade of the same Treasury are also very lifelike.

From that time too there began to appear in the schools of the Cyclades works in which we discover real pathetic feeling, such as the *stele* or tombstone of *an old man and his dog* (Fig. 134a), the work of an artist who was a native of the island of Naxos, by name Alxenor (Nat. Mus. of Athens), the *stele of the two friends* (Fig. 135), called the stele of Pharsalos, and the *great stele of the villa Albani* at Rome, representing a young mother and her infant.

Fig. 134a.—Funerary stele of the old man and his dog. (Athens Nat. Mus.)

The schools of the Peloponnesus attacked the hard problem of the reproduction of the nude male form; from that hour in the Greek mind the idea of the divinity became identified with the human form—the most beautiful creation of nature — and for the temples or shrines of Apollo there were sculptured, and later on cast in bronze, statues and votive representations of the god of light, of music, and of phantasy.

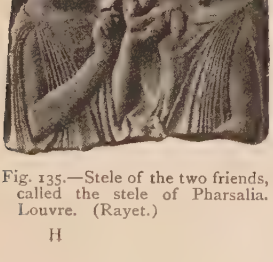


Fig. 135.—Stele of the two friends, called the stele of Pharsalia. Louvre. (Rayet.)

In the series of *Apollo*

Fig. 136.—The Apollo of Tenea. Glyptothek. (Munich.)

statues, for example those of *Orchomenos*, of *Thera* (Mus. of Athens), of *Tenea* (now at Munich, Fig. 136), etc., we may follow their evolution, from first attempts to well proportioned figures, and finally to a first victory in the *Apollo of Piombino* (Fig. 137), a statue in bronze now in the Louvre. This statue still shows reminiscences of Ægean work in the broad square shoulders, the narrow hips, the slender limbs; but the arms are here held detached from the body, and there is a more natural action in the legs; it reveals a close observation of nature in the modelling of the body and especially of the trunk, as well as remarkable technical skill in the casting of bronze.

Fig. 137.—The Apollo of Piombino. (Louvre.)

We have a specimen of Corinthian skill in bronze work in the celebrated *Chimera of Arezzo*, now in the Archæological Museum at Florence, for some time considered to be an Etruscan work (Fig. 138).

Fig. 138.—The Chimæra. Florence. (Archæological Museum.)

The Sicilian School in the *Metopes* of the Temple C. at Selinus, now in the Palermo Museum, exhibits works rude but forcible, the first attempts at the treatment of a subject and the creation of real compositions: the quadriga (seen full front) of Apollo escorted by Helios and Selene; Perseus led by Athena cuts off the head of

Fig. 140.—The "Trito patores." Group in coloured limestone. Pediment of an archaic temple of the Acropolis of Athens. Athens, Acropolis Museum. (Seemann.)

Medusa; Heracles carrying off the dwarf Cercopes; the rape of Europa (Fig. 139). These sculptures are the earliest examples of metopes and of high relief (580-560 B.C.); carved in tufo, they still retain traces of their ancient polychromatic colouring.

Fig. 139.—The rape of Europa. Metope of temple C. at Selinus. (Palermo Museum.)

The Attic School at first devoted itself exclusively to the study of nature, and it profited by the progress already made by the Peloponnesian Schools, as may be seen in the "Trito patores" (Fig. 140), in the groups of Heracles and Triton, and Heracles and the Hydra, coloured sculptures from the pediments of the primitive temple on the Acropolis of Athens; in the *man carrying a calf* (Fig. 141), in the group of Athena vanquishing a giant (Athens Museum), and in the statues of Harmodius and Aristogeiton (fig. 142), a marble copy of which exists in the Naples Museum. Then it began to feel the influence of the Ionian and Cycladian Schools and without losing what it had already acquired, it absorbed also their qualities of delicacy in the working of marble and of an appreciation of elegance, as is shown in the marble heads of athletes in the Berlin Museum and the Louvre, and it displayed also a real touch of grace and loveliness in the latest, in order of time, of the *votive female statues* in the Athens Museum, discovered in 1885 amongst the rub-

Fig. 141. — The Sacrificer. Athens. (Acropolis Museum.)

Fig. 143.—Archaic female statue. Athens. (Acropolis Museum.)

bish and fragments of the substructure on the Acropolis (Figs. 143, 144, 145, and 146).

Erect and smiling, they advance with their right fore-arm and hand extended, in the act of presenting a flower, a pomegranate, or a dove, lifting with their left hand the light mantle that covers their thin upper garment, and the long robe that clings to the body in ample folds. The head-dress is truly coquettish and elegant; the hair in curls and plaits with a diadem and earrings; nor are necklace and bracelets forgotten. These necklaces were partly of gilded bronze, whilst the marble was coloured, not only in the face but in the drapery. The attitude is stiff and still frontal, the smile is conventional and impassive; but compared with the primitive sculptures the advance is extraordinary. These statues throughout give evidence of a search after truth combined with elegance, richness, and grace, and are refined in execution; they still recall Oriental Art, and are the first gleam of the dawn of Greek Art (Figs. 144-46).

Fig. 142.—Bust of the statue of Harmodius, Naples. Nat. Mus. (Bruckmann.)

It was *the School of Ægina*, however, that created true works of art and reached the highest level in the Archaic period. This school, it is true, was

specially successful in *sculpture in bronze*, and of it we have only two examples left to us, *two heads in bronze*, one in the Athens Museum, the other (Fig. 147) in the Naples Museum (discovered at Herculanæum); however, in the *statues in Parian marble from the pediments of the temple of Ægina*, we possess works which enable us to appreciate this school at its true value, and which represent the high level that Greek Art had reached in the Archaic period. They were sculptured just after the expulsion of the Persians.

Fig. 144.—Fragment of an archaic female statue. Athens. (Acropolis Museum.)

The island of Ægina, then at the zenith of her prosperity, had taken a principal part in those wars (490-479), mostly in the naval victories; so the Æginetans erected a votive temple which served also as a warning in the event of any future oriental schemes of fresh attempts at invasion.

We have already mentioned how important are the ruins of the temple of Ægina as an example of the best Doric temple of the Archaic period: sturdy but well balanced in its masses, its forms not yet elegant

Fig. 145.—Archaic female statue. Athens. (Acropolis Museum.)

Fig. 146.—Archaic female statue. Athens. (Acropolis Museum.)

but already more slender and well-proportioned. It is built in a porous stone coated with stucco, and was enlivened by polychromatic painting in the triglyphs and metopes, the cornice and background of the tympanum and in the acroteria (the colours were blue, red, and green, and the bronze parts were gilt).

Fig. 147.—Head of Apollo in bronze. Naples Museum. (Rayet.)

In the two pediments were two grand statuary compositions: combats of Greeks and Trojans in the presence of Athena (Fig. 122), scenes in allusion to the wars of the Greeks with the Persians of Asia. In each pediment there must have been at least twelve statues, carved in limestone and coloured, their armour and weapons in gilt bronze. In 1811 ten from the west pediment and five from the east had been recovered[1]: sent off first to Rome, they were restored there by Thorwaldsen and then transported to Munich, where they are now preserved in the Glyptothek. Fresh excavations made by Furtwängler in 1901 led to the discovery of other fragments, and of a most important inscription of about 500 B.C., which shows that the temple was dedicated to the Æginetan goddess *Aphaia*.

The general scheme of the composition has now been made clear by Furtwängler.[2] The figure of the goddess Athena still looks rigid and conventional, being a reproduction of the type consecrated by the ancient images; but the figures of the combatants, especially those of one of the fallen heroes (Fig. 150) and of an archer (Heracles?) (Fig. 149) are marvellous in their effectiveness

[1] Besides other sculptures of the Acroteria.

[2] In his most important publication, *Der Heiligthum der Aphaia*, 2 vols., 1906.

and truth to nature. The full-face position here disappears, giving place to one that is natural; the study of the human body, of its frame, and of the functions of the muscles is wise and careful, and most worthy of admiration, wherever the actions and movements of the figures are most agitated and difficult.

The very great progress now achieved by Greek Art will be evident to whoever compares the Nike of Delos, the female statues of the Acropolis, and the Apollo of Tenea with the statues from the Æginetan pediments. While in the Athens female statues charm, grace, and clever

Fig. 148. — Athena, from the west pediment of Ægina. Munich Glyptothek. (Photo: Bruckmann.)

Fig. 140. — Heracles fighting. Statue from the east pediment of the temple of Ægina. Munich Glyptothek. (Rayet.)

workmanship prevail, in those from Ægina we are most struck by the capacity for composition, for modelling, and giving action to the human figure with a certain amount of correctness and animation, and—which is more important—it is the nude figure that is here dealt with, a task of the greatest difficulty; and Peloponnesian Art arrived at this result because it had not only to supply a demand for figures of divinities in beautiful human form, but also for figures of ath-

letes and heroes ; and so there was always more and more occasion to reproduce and therefore to study attentively the human body.

However, as is natural, statuary was not yet complete as an art, therefore still far from perfection. If we study the Æginetan statues, not in comparison with the Apollo of Tenea but with nature, we shall recognise at once that all these figures are not equally natural, that variety in the attitudes treated and in the movements is still limited ; that the heads are inferior to the rest, and are stiff and monotonous in type and detail ; besides, not only are they wanting in expression, but they are conventional and have that fixed smile which some time before had appeared on the faces of statues and was called Æginetan, but was then peculiar to all archaic art. Further, the composition, the first grand composition that we know of in Greek Art, still fails much in naturalness, in the distribution of the figures, and in unity of effect ; the figures remain isolated, independent of each other, and balance one another in a manner that is too symmetrical and monotonous.

Fig. 150.—A fallen hero. Statue from the east pediment of the Temple of Ægina. Munich Glyptothek. (Bruckmann.)

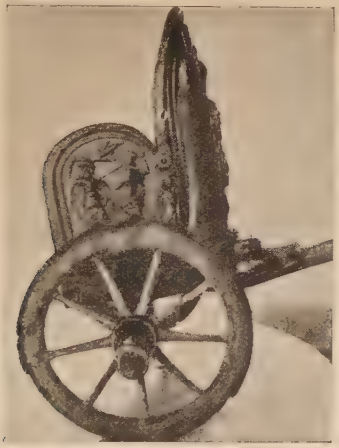


Fig. 151.—The Chariot of Norcia. New York Metropolitan Museum.

EXAMPLES OF SCULPTURES OF THE ARCHAIC PERIOD.

Ionic schools of the coasts and islands of Asia Minor and of some islands of the Archipelago :

(Some sculptures have already been noted in the chapter on ancient Ionic Art.)

The Hera of Samos ; Louvre (Fig. 100, p. 79).
The Branchidæ statues ; Brit. Mus. (Fig. 101).
The Nike or Victory of Delos ; Athens Nat. Mus. (Fig. 102).
The figures in high relief on the columns of the ancient Artemisium at Ephesus ; Brit. Mus.
The bas-reliefs of the architrave of the temple of Assos (Troad) ; Louvre.
The high reliefs of a tomb at Thasos, sixth to fifth centuries B.C. ; Louvre.
The Chariot of Norcia (bronze),[1] sixth to fifth cent. ; New York Met. Mus. (Fig. 151).

[1] This chariot was discovered at the beginning of 1902, near

The bas-reliefs of the Harpy tomb at Xanthus, sixth to fifth cent.; Brit. Mus.

Schools of the Cyclades:

Artemis, votive statue of Nicandra; Athens Nat. Mus.
The bas-reliefs and Caryatids of the Treasury of the Siphnians at Delphi; sixth cent.
The bas-relief of Samothrace (Agamemnon, Talthybius, Epeius); Louvre.
The stele of Pharsalia, sixth to fifth cent.; Louvre.
The stele of Alxenor of Naxos, sixth to fifth cent.; Athens Nat. Mus.
The Borgia stele; Naples Nat. Mus.
The Albani stele; sixth to fifth cent.; Rome, Villa Albani.

Fig. 152.—Archaic head of Zeus in bronze. Olympia Mus. (Bruckmann.)

Schools of the Peloponnesus:

The Apollo of Orchomenos; Athens Nat. Mus.
Apollo of Ptous; Athens Nat. Mus.
Apollo of Thera; Athens Nat. Mus.
Apollo of Tenea; Munich Glyptothek.
The second Apollo Ptous; sixth to fifth cent. Athens Nat. Mus.
The bas-relief of the stele of Christapha (Sparta); Berlin Museum.
The chimæra of Arezzo (bronze); Florence Arch. Mus.
Archaic head of Zeus; Olympia Mus. (Fig. 152).
The Apollo of Piombino (bronze), beginning of the fifth cent.; Louvre.

Schools of Sicily:

The Metopes of the temple C. of Selinus; Palermo Museum.

Attic school:

The pediment groups of the primitive temples of the Acropolis of Athens.

Monteleone of Spoleto, to the south-west of Norcia, together with terra-cotta vases, cistæ, utensils, and a bronze candelabrum and an iron tripod. Furtwängler (in the text to the "Denkmäler" of Brunn-Bruckmann) considers it to have been executed in Italy, but by artists of the Ionic School of Asia Minor.

Typhon group, etc.; Athens, Mus. of the Acropolis. Group of Athena and a giant, end of the sixth cent.; Athens Acro. Mus.

The man carrying a calf, sixth to fifth cent.; Athens Acro. Mus.

Head of an athlete in marble; sixth to fifth cent.; Paris, Rampin Collection (Fig. 153).

Head of an athlete in marble, fourth to fifth cent.; Berlin Museum.

Statuette in bronze of Athena fighting; Athens, Acro. Mus. (Fig. 154).

The series of votive female statues of the ancient Acropolis of Athens, from the beginning of the sixth cent. to the beginning of the fifth; Athens, Acro. Mus.

Fig. 153.—Archaic head in marble from Athens. Rampin Collection. (Rayet.)

Bronze head of a man; Athens Nat. Mus. (Fig. 155.)

The group of the two statues of Harmodios and Aristogeiton (antique copies in marble from originals in bronze of the beginning of the fifth cent.); Naples, Nat. Mus.

Fig. 154.—Statuette in bronze of Athena. Athens Museum.

School of Ægina:

The statues and fragments of the two pediments and of the acroteria of the temple of Ægina. Munich Glyptothek.

Bust of a man in bronze, from Herculaneum. Naples.

Fig. 155.—Archaic bronze head of a man. Athens. Acro. Mus. (Brucknmann.)

Fig. 156.—The temple of Zeus at Olympia. Restoration by Laloux and Monceaux.

(2) The Golden Age.

The little Greek nation who, first at Marathon, in 490 B.C., then at Salamis, in 480, at Platæa, and finally at Mycale, in 479, had repulsed the Persian invasion and completely vanquished and routed the enemy on land and sea, had in this struggle gradually acquired not only a full knowledge of its own strength and capability, but had also received strong encouragement and a splendid impetus. From this point, as we shall see, Greece rose quickly upwards to the apex of its industrial activity, its commercial expansion, its prosperity, and of its political no less than its intellectual greatness. To this rapid and glorious rise of Greek civilisation corresponds the not less rapid rise to its highest expression of Greek literature and art.

The period of Greek Art justly called the "Golden Age," is that period which developed so marvellously from immediately after the Persian wars to the death of Alexander,

and is subdivided into various phases: the phase of transition, that of the highest splendour and the century fourth B.C.

(*a*) Phase of Transition

after 480—till about 450 B.C.

The number of schools of sculpture diminished with the new and greater progress of art; some of them ceased to produce or at least dwindled in importance; others formed themselves into fresh groups.

The Ionic schools of Asia Minor and the islands, already on the decline, were now idle, in consequence of the agitation caused by the resistance these populations carried on to the constant and harassing inroads of the Persians. So much may at least be said of the architecture of those regions: we know of no ruins of temples erected during those years.

In Magna Græcia, Sicily especially continued for some decades to erect new temples and to adorn them with sculptures; but then it too ceased to produce, in consequence of the severer struggle with the Carthaginian invaders.

Greece proper, henceforward the most flourishing part of the Greek world, advanced alone at the head of the artistic movement, directing its steps and its tendencies, and setting the fashion of its style. Not only did her various schools, formed in the Archaic period, evolve in their progress their own peculiar tendencies, but they profited by the achievements of the neighbouring schools, and so arrived by degrees at making the more characteristic differences between them disappear; and we may say that at the end of the phase of transition we find only two great schools of sculpture confronting each other, the school of the Peloponnesus and the Attic school, just as we still find Dorians and Ionians, the two races that compose the Greek nation, if not confronting, yet side by side.

It was not possible, however rapid and astonishing the progress of art, that it should arrive all at once at perfection; conception and artistic sense may rapidly become nobler and rise to the highest level. But in order that they may be embodied, the power of execution is necessary,

the power to struggle with difficulties of material, and to conquer both them and that lack of boldness which overmasters an artist when he is about to carry out the work he has imagined.

We saw at the end of the preceding chapter to what stage sculpture had arrived, after having made considerable progress; we have but to compare the Æginetan statues in their turn with those from the Acropolis of Athens at the time of Pericles and Pheidias that we may understand the immense length of road this art had yet to travel.

In architecture the distance is less marked, but still great enough. The Greek architect already has before him his ideal of the right proportions between the various parts of an edifice, and feels also that by making it lighter he would, besides conferring beauty on it, give it elegance. Still he fears to make it weak; hence his struggle, his timidity; and so it is only little by little that he ventures first to thin and then to heighten the shaft of his column, and to embellish the capital, and then also to reduce the size of the entablature, which henceforward would be carried by less sturdy supports.

Fig. 157.—Dancing girl of Herculaneum. Naples, Nat. Mus. (Rayet.)

Fig. 158.—Statue of a girl winner in a race. Rome, Vatican.

Some of the Peloponnesian schools of sculpture (Corinth, Sicyon, Argos, etc.) still pursued their aim of representing the human figure with truth and correctness, not only in its forms but also in a greater variety of attitudes and movements. They devoted themselves more than ever to the ob-

Fig. 159.—The so-called Giustiniani Hestia. Rome, Tortonia Mus. (Bruckmann.)

servation of nature and to a more and more persevering and profound study of the human body, of its construction and muscles, of its movements, and of the diversity in appearance and form that the general lines of the body and the muscles assume, according to those movements. It was an arduous and difficult task; they succeeded in doing away with the conventionality of type in the heads and also with the fixed smile, but were not yet able to overcome or avoid certain defects of heaviness in the figures, slowness in the movements, monotony in rendering the drapery. Note this in *the dancing girls of Herculaneum* (Fig. 157), in *the Giustiniani Hestia* (Fig. 159), in *the girl victor in the race* (Fig. 158), and in *the charioteer of Delphi* (Fig. 160).

Fig. 160.—The charioteer of Delphi. (Delphi Museum.)

Then there appears a marked advance in the general easiness of the male figure, standing erect in a quiet attitude; the Apollo of Pompei (Fig. 161) and the Apollo of Mantua form, as Woermann points out, a distinct evolution from the type of the Apollo of Piombino of the preceding period. Finally, in

Fig. 161.—The Apollo of Pompei. Naples, Nat. Mus.

the *Spinario* of the Capitoline Museum (Fig. 163)—that graceful boy extracting a thorn from his foot[1]—we see a new attitude taken successfully from life and treated in bronze in a perfectly naturalistic style, showing knowledge of the construction of the body and its modelling; still, even this work is not yet freed from all conventionality in execution.

Besides evolving, though slowly, the type of the Doric temple, for example the so-called temples of Juno Lacinia and of Concord at Acragas (Girgenti), and those of Segesta, of Athena in the island of Ortygia at Syracuse, and of Hera (temple E) at Selinus, Sicily created in the temple of Zeus, also at Acragas, a work as original as novel, although massive and heavy in effect. The colonnade that surrounds the cella is closed by a continuous screen wall in which the columns are set and windows are pierced above. Inside the temple, pilasters project from the walls on which stand figures of *Atlantes* or *Telamones*, who support the roof.

Fig. 162. Throne of Aphrodite. Rome, Mus. delle Terme.

The temple E of Selinus (by others called R) was adorned with *metopes* (also transported to the Palermo Museum) resembling those of the temple C, but showing a very great advance in composition, in good disposition of the groups within the space allotted to the presentation of the subject, and in

[1] This is a boy victor in a race who, though he had run a thorn into his foot during the race, has reached the goal and only extracts the thorn after he has won.

the expression conveyed in the action and attitude of the figures. But the movements themselves and the lines are still very stiff.

Specially noteworthy are the metopes representing Heracles killing the Queen of the Amazons, the punishment of Actæon, and Zeus and Hera.

Fig. 163. — The Spinario. Rome, Palace of the Conservatori. (Bruckmann.)

The Attic School still continues to preserve its Ionic charm and delicacy. This is so with its Apollo called "Apollo on the Omphalos," in the Athens Museum, still somewhat massive in form, archaic in the head, but modelled with refinement; so too the so-called "Penelope" of the Vatican (Fig. 164), really a sepulchral statue, much broken and restored, revealing a sentiment of sadness in its graceful attitude. Grace and delicacy are also the particular qualities of the relief of *a woman mounting a war-chariot in the Athens Museum*, and of the reliefs of the so-called *throne* from the Boncompagni collection, now in the Museo delle Terme at Rome (Fig. 162).

Fig. 164.—Funerary statue called Penelope. Rome, Vatican.

The temple of Zeus at Olympia and its sculptures are the principal artistic creations of this phase of transition, very beautiful but not yet perfect.

The sanctuary of Olympia rose in the plain of Elis in the Peloponnesus, near the slope of Mount Cronion, and at the junction of the rivers Alpheus and Cladeus, a district enjoying clearness of sky, mildness of climate, and rich natural beauty.

Founded in very ancient times, it had become the centre of one of the principal Greek amphictyonies,[1] the most venerated and most famous of all her sanctuaries; at its solemn festivals, occurring every four years,[2] Greeks of all ranks assembled from the whole Hellenic world, and therefore from her most distant colonies. At these festivals religious ceremonies were celebrated, competitions in athletic games took place, and discussions concerning the mutual interests of the various communities; oracles, judgments, and decisions in arbitration were delivered by the priests or *Hellanodicæ* of the sanctuary, and contracts were drawn up; in short, for several days the sanctuary of Olympia became the political, religious, intellectual, and commercial centre of the Grecian world.

The sanctuary (Fig. 165) was composed of two parts[3]—

The *sanctuary* properly so called, which stood on the slopes of Mount Cronion and comprised edifices destined for the worship of the gods, the sacred monuments, the so-called *Thesauri*, of the Greek cities, the Sacred Grove called the *Altis*, and the *Votive* and honorary monuments scattered about in the Altis.

The *Sacred City*, separated from the sanctuary by a marble enclosure wall with triumphal gateways, in which stood the buildings appropriated to solemn audiences and

[1] The amphictyonies were confederations of Greek communities and cities, having a religious bond of union and a political scope. The most celebrated were those of Delphi, Olympia, and Delos.

[2] These solemnities, which took place every four years and were called Olympiads, acquired such importance among the Greeks that from 776 B.C. they served as the basis of their chronology.

[3] As early as 1829 the French had made excavations at Olympia, but later, from 1875 to 1881, a German commission under the direction of Dörpfeld carried on a six-years' campaign of excavations and recovered the ruins of the entire sanctuary and the whole sacred city. The ruins and vestiges of 50 monumental buildings made their appearance, and 130 statues were recovered, besides 13,000 objects in bronze, 1000 in terra-cotta, 6000 coins, and 400 inscriptions. In order to house all this very rich material the Museum of Olympia was built on the spot.

MONT KRONION
STADE
HIPPODROME?
LIT DE L'ALPHÉE
Mur d'enceinte
Prytanée
Temple d'Héra
Aile de Leonidaion
Aile
Aile de Zanes
Aile
Aile
Aile

receptions, except those held by the Hellanodicæ,[1] and edifices for the solemn games.

The Greeks attached supreme importance to gymnastic exercises which should train citizens to be healthy, strong, vigorous defenders of their country; they therefore conferred a religious character on all athletic contests (such as wrestling, jumping, throwing the quoit and the javelin) and on games (such as chariot races). These contests and games therefore followed the observance of the religious ceremonies, and most of the honorary monuments scattered throughout the Altis of Olympia represent bronze *quadrigæ* (chariots), busts and statues of athletes, either in the act of running, jumping, throwing the javelin or the quoit, or else in a simple attitude of repose, dedications and memorials to recall the victors to posterity.

The Temple of Zeus (Fig. 156) was the most striking and beautiful of all the buildings in the sanctuary; it surpassed them all in its grandeur, the beauty of its architecture, and the magnificence of its plastic and polychromatic decoration, most of all in its sculptures.

Founded on the site of a more ancient temple, it was begun in 470 B.C. and completely finished in 445. The architect was Libonus, a native of Elis. Constructed in conglomerate stone, coated with the finest yellowish white stucco, it measured 64 metres in length and about 28 in width, and on its fronts reached a height of 23 metres.[2] It was of the Doric order, and had 6 columns at each end and 13 on each side. Bright colouring was applied to the capitals, to the architrave (adorned with meanders and palmettes), to the triglyphs, the cornices, the conduit-pipes, the antefixæ, and the background of the tympanum of the two pediments. The metopes also were coloured under the portico, and so were the statues of both pediments. The

[1] The Hellanodicæ or priests of Olympia performed the service of the sanctuary, directed the solemn games, delivered oracles, and acted as judges and arbitrators on all that had to do with the sanctuary or in the disputes between the various communities who appealed to them.

[2] The Cathedral of Milan in the façade is only 6 metres more, that is, 29 metres, but its length is 148 and its width 87 metres.

wall of the cella on the outside was coated all round with mosaics, and inside adorned with paintings. On the frieze, in the usual position of the metopes, there were gilt bronze shields; the bronze acroteria were also gilt, and adjuncts of gilt bronze were to be seen on the sculptures of the two pediments. The interior of the cella was divided into three aisles by a double row of Doric columns in two stories, and the light penetrated through a large lacunar in the ceiling.

Fig. 166.—First metope of the temple of Zeus in Olympia. Heracles subdues the Cretan bull. Louvre. (Rayet.)

The temple thus constructed produced an effect of great strength and dignity. It was well and justly proportioned in all its parts and also of great richness; the impression, however, was not completely satisfactory; the columns still appeared too thick, and their abacus still rather broad, considering the weight they here had to support, for the superincumbent mass was no longer so heavy as in earlier structures.

Fig. 167.—Sixth metope of Olympia. Heracles procures from Atlas the apples of the Hesperides. (Olympia Museum.)

The sculptures which were so well associated with the architecture of this temple must have been attractive and interesting taken by themselves, and in fact they formed a collection of works of such extreme value that only those of the Parthenon of Athens could have surpassed them.

They fall into two distinct groups, both sculptured in

Parian marble and yet coloured in parts, with adjuncts of gilt bronze, as has been already said. One group is formed by the metopes, the other by the two great scenes in the pediments.

The *twelve metopes* had been put in position while the building was in construction (about 460), not in the usual place in the frieze between the triglyphs, but under the portico at the top of the two shorter sides of the cella, six on each side. They have all been found (more or less damaged), two by the French archæologists in 1820, the others in the excavations of the German commission (1875-81).

They represent the twelve labours or exploits of Heracles.

Belonging to the principal front, to the east, are :

1 Heracles kills the Cretan bull.
2 ,, subdues the mares of Diomed.
3 ,, slays Hippolyta, Queen of the Amazons.
4 ,, overthrows Geryon.
5 ,, rescues Theseus from Hades.
6 ,, procures from Atlas the apples of the Hesperides.

At the opposite front, to the west :

7 Heracles overthrows the Nemean Lion.
8 ,, kills the Lernæan Hydra.
9 ,, gets possession of the Erymanthean boar.
10 ,, captures the stag with the golden antlers.
11 ,, carries to Pallas the Stymphalian birds.
12 ,, diverts the river Alpheus and cleanses the stables of Augeias.

Everything in this series of metopes marks a very notable advance : the compositions give really effective expression to thought, invention, and subjects, and the style, which is tending towards simplification, and already answers so well to the requirements of decorative sculpture, has the valuable qualities of homogeneity and of great broadness. But the execution still betrays some deficiencies. Some of the compositions leave too many vacant spaces in the field or ground, and some of the figures are still stiff and without movement : besides, there is a certain general roughness in the technique and a remains of archaism in the heads : finally, in the drapery

Fig. 168.—The story of Pelops and Hippodameia. East pediment of the Temple of Zeus at Olympia. Restoration by Treu.

Fig. 169.—The combat of the Lapiths and Centaurs. West pediment of the Temple of Zeus at Olympia. Restoration by Treu.

of some of the figures there is also a reminiscence of archaism.

Of these sculptures, those considered of the highest merit are the first (Fig. 166), the sixth (Fig. 167), and the eleventh, for originality in the composition and a certain charm and gracefulness of effect; most of all to be admired is the first, "Heracles slaying the Cretan bull" (Fig. 166); for ingenuity and harmony of composition, for boldness of action, lifelike realism, mastery in execution, especially in the modelling, this metope is acknowledged to be the most valuable piece of plastic art of the whole series.

The two great compositions in the pediments (Fig. 168 and Fig. 169), executed in succession, represented:

In the east pediment or principal façade, the *Story of Pelops and Hippodameia*, or rather the preparations for the chariot race of Pelops to win the hand of Hippodameia and the succession to the throne of her father Œnomaus, King of Elis; in the west pediment, *the combat of the Lapiths and the Centaurs*, who at the marriage of Peirithous had attempted to carry off the bride and the other women of the Lapiths.

Naturally the statues that formed these compositions were found in a more or less broken condition, and some pieces which were nothing but a heap of fragments are irrevocably lost. They have been reconstructed one by one and restored, and then put in order according to the original composition, in the Museum of Olympia, under the care of Dr Georg Treu, who also executed the reproductions in the *Albertinum* at Dresden.

In the centre of the story of Hippodameia and Pelops stands Zeus, and at the sides are disposed respectively Œnomaus and Pelops, Sterope the consort of Œnomaus, and Hippodameia, affianced to Pelops, the charioteers, the quadrigæ of Œnomaus and Pelops, and finally the reclining figures interpreted as the rivers Cladeus and Alpheus.

In the middle of the scene of the Lapiths and Centaurs is Apollo, on his right Pirithous, and on his left Theseus, each fighting a Centaur who has seized a woman; then follow two other groups of Centaurs and Lapiths fighting, of Centaurs carrying off other women, of two other Lapiths

who are attacking them, and finally at the extreme ends are found female figures, fallen or crouching.

Some of the figures on both the pediments are of great artistic value, others still show defects.

In the east pediment, Zeus is an imposing figure, and his torso is modelled in a broad and masterly manner. Œnomaus is vigorous and energetic; Pelops graceful with a certain amount of elasticity; Hippodameia is pensive; the horses with their charioteers (Fig. 170) cleverly effect the transition to the angles, but some figures are still stiff and heavy and too slow in their gestures.

Fig. 170. – One of the charioteers of the east pediment of the temple of Zeus. (Olympia Museum.)

Fig. 171.—Centaur and Lapith woman (Deidameia?) from the west pediment of the temple of Zeus. (Olympia Museum.)

In the west front Apollo looks on, grave and almost impassive, at the fierce combat; the groups of Centaurs and Lapiths animated with intense life give an excellent impression of force and passion; they fight with fury, the women resist and struggle in desperation (Fig. 171); finally some of the heads are expressive and some of the women's heads (Fig. 172) already display the sweet-

ness of type and of style which was later on to be one of the principal attractions in Greek Art. It is certainly undeniable that the Apollo is still archaic in outline and too rigid, and some of the groups in the mêlée are excessively rude in execution.

In the same way the two compositions are not perfect, although when compared with those of Ægina they are immensely superior, whilst still leaving something to be desired. Here we certainly no longer find the figures isolated. In the east pediment there runs between statue and statue an affinity of subject, yet there is by no means complete unity in this series of figures balanced symmetrically in a line; an old man and a youth, an old woman and a girl, a chariot and a chariot, and so on. In the other pediment of the battle scene the invention is bolder, the conception broader, the symmetrical balance is less, though still somewhat apparent, but connection between the lines and masses is wanting; it is no longer so many figures placed one beside the other, but so many groups set side by side.

Fig. 172.—Deidameia? Detail of the figure 171. (Olympia Museum.)

The artists and their collaborators who designed these two compositions and directed their execution, made an immense effort, but were unable as yet to obtain perfect success. Beside the superior knowledge of the Peloponnesian school, we perceive here something of the charm, elegance, and delicacy of the Attic school; the fusion of these two schools has begun, but is not yet complete.

The sanctuary of Olympia in the Altis or Sacred Grove was filled with votive statues and honorary monuments. Of the sculptures the most important and striking types for style and beauty have already been noticed, or will be, as we gradually follow the development of Greek Art.

As regards the buildings, it is important to note that in

the sanctuary itself, besides the Temple of Zeus and the great *elliptical altar* near it, rose the *Temple of Hera* or Heræon, already mentioned in its place, the *Metroum*, the *sanctuary of Œnomaus*, that of *Pelops*, the *treasuries* of various Greek cities, the "Echo colonnade" or gallery, for the exhibition of works of art (including paintings), the *Agora* and the tribune for orations, literary contests, etc., and the *Prytaneum*, in which was kept the sacred fire of Hestia. To these edifices were added as time went on the *Philippeium*, the *Exedra of Herodes Atticus*, etc., etc.

In the sacred city to be noted in their turn are the *Bouleuterium*, the *Gymnasium*, the *Palæstra*, the *Stadium*, the *Hippodrome*, and the *Theatre*.

The *Bouleuterium* or seat of the Olympian Senate consisted of three blocks of buildings, side by side, the two ends terminating in apses, all three united in front by an atrium of the Doric order.

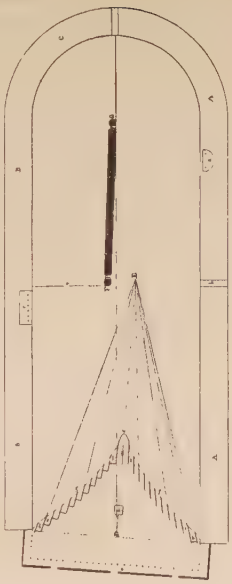


Fig. 173.—Plan of the Greek Hippodrome, according to Hirt's restoration. (Baumeister.)

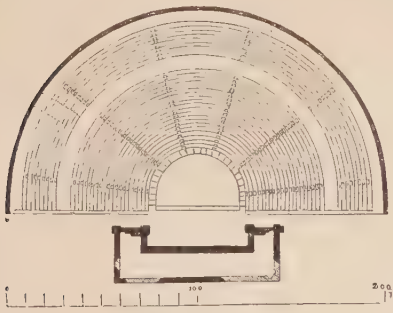


Fig. 174.—Plan of the Greek Theatre.

The *Palæstra* for the preparatory gymnastic exercises, and the *Gymnasium* for the solemn athletic contests, were great quadrangular edifices with a court surrounded by a colonnade, and all alike except

in their size, the gymnasium being much the largest, chiefly in order that the colonnade surrounding it for spectators might be sufficiently spacious; the principal contests were jumping, wrestling, boxing, and throwing the quoit and the javelin.

The *Stadium* for foot-races was a long space of 196 metres, surrounded on three sides by tiers of seats.

The *Hippodrome* (Fig. 173) for horse and chariot races was the same in arrangement as the stadium, but much longer and larger, ending on one side in a semi-circle: it was as usual placed in a long recess in the ground, which facilitated the erection of tiers of seats for spectators.

The *theatre* of Olympia, like the majority of other Greek theatres (Fig. 174), was situated in a semi-circular hollow by a hillside where seats could easily be arranged for spectators, who, however, did not occupy the flat semi-circular space we call *platea* or area; this was called by them the *orchestra*, and the altar for sacrifice was erected there, and singers and musicians there intoned the sacred hymns. There was also no "stage" in our sense, but the action took place in front of an architectural façade (*skene*), which was very low, in order that the spectators might enjoy the beautiful natural background, the view of a large extent of plain, and in the distance an expanse of sea. Every one knows, or at least has heard described the enchanting view of sea and hills and Etna which may be enjoyed from the seats of the ancient Greek theatre at Taormina in Sicily.

EXAMPLES OF SCULPTURES OF THE GOLDEN AGE

Phase of Transition.

Schools of the Peloponnesus:

The *dancers from Herculaneum*, original bronzes discovered at Herculaneum. Naples Museum.

The *Giustiniani Hestia*, copy in marble from an original in bronze. Torlonia Museum in Rome.

The *girl runner*, copy in marble. Vatican Museum.

The *charioteer*, original statue in bronze, probably of the school of Sicyon, discovered by the French Archæological School during the excavations in the Sanctuary of Delphi in 1896. Delphi.

The *Apollo of Pompei*, original in bronze (of the school of Argos?), recovered during the excavations at Pompei. Naples Museum.

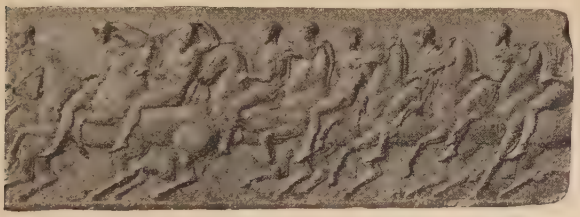


Fig. 175.—Athenian horsemen. Frieze of the Parthenon. (British Museum.)

The *Apollo of Mantua*, statue in marble (of the school of Argos?). Mantua Museum.
The *Spinario.*

School of Sicily :

The metopes of the temple E. of Selinus. Palermo Museum.

School of Attica :

Apollo Choiseul-Gouffier. British Museum.
Apollo on the Omphalos, antique statue in marble. Athens Museum.
The so-called *Penelope*, funerary statue in marble. Vatican Museum.
The "*throne of Aphrodite*," (so-called). Museo delle Terme, Rome.

Sculptures of the Temple of Zeus at Olympia :

(*a*) The twelve metopes, representing the twelve labours or exploits of Heracles ; two in Paris in the Louvre, the others in the Olympia Museum.
(*b*) The statues of the two great compositions in the pediments of Olympia, in the Olympia Museum ; east pediment (the principal) : the preparations for the race between Pelops and Œnomaus ; west pediment : the combat of the Centaurs and Lapiths at the wedding of Perithous, King of the Lapiths, with Deidameia.

(*b*) Period of Perfection.

The Great Masters.

In the history of the art of all great nations we find repeated, of course with diverse results, an identical process of formation and evolution ; after a long period of repeated attempts, of study and of struggles to overcome

Fig. 176.—The Diadumenos of Delos. Athens, Central Museum.

the difficulties of execution, art arrives at a shorter period of culmination, in which several great artists and one or two real geniuses make their appearance; the former take up and carry on to its completion and perfection the work of their predecessors, the latter raise art still higher to a veritable triumph, and make it express the supreme intellectual and ideal grandeur to which their country had attained.

In the grand Art of Greece, when it reached its zenith, first among the greater artists were the sculptors Polycleitus and Myron, and the architects Ictinus, Callicrates, Mnesicles: the genius was Pheidias.[1]

Polycleitus and Myron, in the copies of some of their works which have come down to us, seem to have carried on and perfected the style of the sculptures in the temple of Zeus at Olympia. In their creations they in fact eliminated the last traces of archaism and the defects of it that still survived, surmounted the last difficulties, and added the perfection acquired by the art of the great Peloponnesian school, whose centre was at Argos—a severe and scientific art.

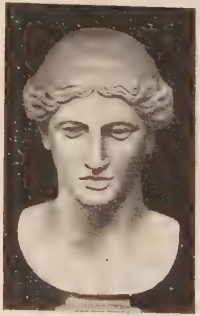


Fig. 177.—The Farnese Hera. (Overbeck.)

[1] To Polycleitus, Myron, Ictinus, and Callicrates in the Renaissance would correspond, for example, Donatello, Mantegna, Melozzo, Luca Signorelli, Leon Battista Alberti, Francesco Laurana. To Pheidias would correspond Leonardo, Bramante, Raphael, Michelangelo. . . .

Polycleitus, who worked at Argos towards the middle of the fifth century B.C., was of a thoughtful nature, inclined to theories and method, and had arrived at the typical representation of the human form—healthy, robust, of true plastic beauty, and well-proportioned—in a quiet attitude of repose.

Fig. 178.—The Doryphoros of Polycleitus from Herculaneum. Naples, Nat. Mus.

Of his celebrated Doryphoros or spear-bearer, which was in bronze, we have two ancient copies ; the most valuable of them is in the Naples Museum (Fig. 178), the other in the Gallery of the Uffizi. Standing erect, planted magnificently, his left foot somewhat behind him and almost entirely raised from the ground, the Doryphoros, sure of himself but not too bold, is a strong and free Doric youth of well-knit athletic form, vigorous and agile without ostentation, who, with an alert and well-balanced mind, knows how to direct and control his bodily powers. He is in fact the champion of the Doric race at the summit of its greatness and prosperity.

Fig. 179.—The Amazon of Polycleitus. (Berlin Museum.)

The style is synthetic, grandiose, and severe, the forms seem generalised, the frame is somewhat thick-set.

The type of the athlete successful in the contest of throwing the spear or javelin is also generalised.

This statue held its place till the decline of Hellenism, as

the *canon* of the proportions, measures, and type of the plastic beauty of the human form.

The Diadumenos, another successful young athlete, who is binding a fillet round his head as the sign of victory, was also the work of Polycleitus, dictated by the same ideas and modelled in the same style. Antique reproductions of it exist in the museums of London, Madrid, and Athens (Fig. 176).[1]

The cult of the Greeks for gymnastic exercises and the consequent custom of honouring the victors with statues or busts in the sanctuaries, afforded an excellent opportunity for representing the human form undraped, and necessitated the study of the nude which led the art of Greek sculpture to its perfection.

Fig. 180.—The Victory of Pæonius. (Olympia Mus.)

Fig. 181.—The Discobolos of Myron. Rome, Palazzo Lancelotti.

In the museums of Berlin, of the Vatican and the Capitol there are various statues in marble of *Amazons* which reproduce works of the same epoch, but with variations in style as well as in attitude. The one in Berlin (Fig. 179) is considered a reproduction of the bronze

[1] The last of these, discovered at Delos a few years ago, shows the addition of a little tree trunk, drapery, etc., which certainly did not exist in the original in bronze, but this does not prevent it from being an excellent antique copy in marble.

Fig. 182.—The Marsyas of Myron, Roman copy in marble. Rome. (Lateran Museum.)

original by Polycleitus placed in the temple of Diana at Ephesus, and by which he won in a competition with Pheidias, Cresilas, and Phradmon. Broad in frame, she is almost as thick set as the Doryphoros and the Diadumenos, and she too has the left leg "at ease"; the lines of her figure are harmonious, her attitude simple, agreeing with her features in producing a restrained expression of grief and sadness. This statue serves as a type and canon of a Doric female figure.[1]

Also in the manner of Polycleitus are the original bronze statue of a youth (*ephebos*), and two other bronze statues of athletes, all three recovered in 1901 with about forty other statues (some in marble, others in bronze) from the bottom of the sea off Cape Malea near the island of Cerigotto.[2]

Fig. 183.—The *Idolino*. Florence, Museo Archeologico.

[1] No antique copies are known of the colossal *Hera* in ivory and bronze that Polycleitus had executed for the *Heraion* at Argos; perhaps we have a free repetition of it in the Farnese Hera in the Naples Museum (Fig. 177).

[2] This is no doubt one of the numerous instances of spoliation perpetrated in Greece by the Romans two thousand years ago, and the treasures were lost in the wreck of the ship that was transporting them to Italy.

The *Ephebos of Pompei*, excavated there in the same year, is considered on the other hand to be the work of an artist of the Attic school, inspired by some masterpiece of the school of Argos.[1]

Pæonius shows himself instead to have been a follower of Polycleitus, influenced by the Attic school in his now celebrated *Nike* or Victory, discovered in the excavations of Olympia. It is unfortunately all in pieces and incomplete: however, it still reveals to us a strong and powerful masterpiece (Fig. 180). In this winged figure in the act of slowly but freely descending into space, the artist had overcome the difficulty of supporting in air a mass of marble without apparent assistance. He had placed it by an ingenious device on a high pyramidal base.

Myron, a native of Bœotia, also flourished in the middle of the fifth century B.C., but was older than Polycleitus. He was trained in the school of Argos, and later established himself at Athens. A bold innovator and original and independent realist, he took as his aim in art the representation of the human body in sudden action, in instantaneous motion, and in a variety of attitudes. He also directed his realism towards the study of animals: his bronze cow was celebrated. By living in Athens he had come under the influence of the Attic school in technical execution and in his search after refinement, and he in his turn reacted on the Attic school, helping to infuse into it the sterner qualities of the school of Argos.

The *Discobolos*, a statue in bronze, of which there remains a marble copy in the Palazzo Lancelotti in Rome (Fig. 181), represents a victor in the contest of throwing the bronze disc. He is shown holding the very heavy disc,[2] and propping his left hand on his right knee, at the moment when he is about to raise his left leg from the ground, thus making a counterpoise to the impetus which his whole body is about to receive; at the same time he makes a half turn back in order to throw the disc in the direction of the goal. The rapidity of this most daring

[1] It is in bronze, coated with silver, and had been converted into a lamp-bearer. It is in the Naples Museum.

[2] One of these antique bronze discs is in the Berlin Museum.

Fig. 184.—The Acropolis of Athens. Restoration by Lambert.

movement did not dismay the artist: he took it from life with the quickness, we may say, of an instantaneous photograph with this difference, however, that a photograph retains for us one effect alone, one only of these most rapid movements, while it is the business of the artist to collect their general effect studied in a series of such exercises.

Of the famous group in bronze of *Athena and Marsyas* which was on the Acropolis at Athens, we only know the figure of Marsyas from a copy in marble in the Lateran Museum (Fig. 182), and from a bronze, smaller than the original (British Museum). The marble statue in the Lateran has been altered in the restoration of the hands, which expressed dismay in the same admirable way as does the whole shuddering body drawn backwards as Marsyas stares at the double flute thrown to the ground, which the angry goddess forbids him ever to play again.

The celebrated *Idolino*, a beautiful original statue in bronze excavated at Pesaro in the sixteenth century, and now in the Archæological Museum at Florence (Fig. 183), is in the manner of Myron, as much in the vitality that courses and quivers through the fine youthful frame as for the ease and correctness of the work.

The well-known bust of *Pericles* in the British Museum

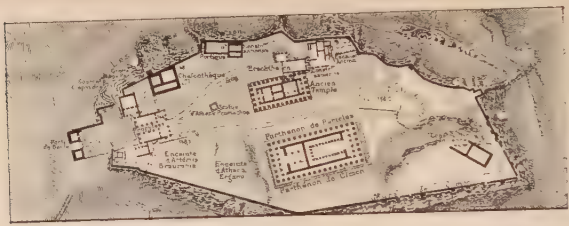


Fig. 185.—Plan of the Acropolis of Athens. (Duruy, Hist. des Grecs.)

is considered to be of the school, or at least to show the influence of *Kresilas*, a contemporary of Myron.

Pheidias and the monuments of the Acropolis at Athens (Fig. 184). It is not always the region and the school that have most contributed to the slow, laborious, and lengthy conquests of art that finally produce the genius who raises it to its highest perfection or that are the scene of ultimate triumph. The splendour of the great era of Greek Art was reached, not in the Peloponnesus, but in Attica, at Athens, and through the genius of Pheidias.

The Attic school contributed in its turn what was still wanting in the Peloponnesian school, charm, elegance, and grace, as well as the power of assimilation and of supreme technical perfection. It is in Attica in fact that took place finally the fusion of the two races, Dorian and Ionian, and of their respective artistic tendencies. The gifts, qualities, and intellectual and artistic conquests of the two races were welded harmoniously, and for a short number of years the highest civilisation, the loftiest intellectuality, and the most enchanting art of the ancient world shone there in all their grandest splendour.

Athens at the time of the magistracy of Pericles was at the height of her industrial and commercial prosperity, of her naval superiority, and of her glory: she held the hegemony over all the other States of Greece, and Pericles, who found the enlarged terrace of the Acropolis already laid out for the reconstruction of those edifices that had been destroyed by the Persians,[1] conceived the idea that

[1] Cimon, before beginning to restore the fortifications and to rebuild

they should be made the most splendid that art could produce, in order not only to celebrate the victory of Athens over the Persians, but to make of Athens herself the centre of Hellenic life, so that all Greeks should look to her as the centre of all the most imposing manifestations of the national genius. For this undertaking he had the good fortune to find in Pheidias an artist capable of realising so sublime a dream. To Pheidias himself belongs the merit of having conceived (and for some time personally directed) the most striking parts of these magnificent buildings, the most splendid and marvellous that Greek Art has ever created. The new Acropolis, completed in the second quarter of the fifth century B.C., sums up the

Fig. 186.—The ruins of the Parthenon on the Acropolis at Athens. (Photo: Braun, Clément & Co.)

mass of monumental work that marks the crowning point of ancient art.

The edifices. Although the buildings of the Acropolis (Figs. 184, 185) were not all erected at the same time, they give

the temples on the Acropolis at Athens, had enlarged the platform, erecting a new and large enclosure wall, filling up the empty spaces, and raising the terrace with fragments and ruins.

It was in this substructure and among these fragments that the excavations carried on about 1888 brought to light, besides vestiges of the pre-existing buildings, numerous remains of archaic statues, and among others the celebrated female figures.

an impression of a single style, the Greek style *par excellence*, which embraces both the Doric and Ionic orders. On the Acropolis of Athens in fact met together, so to speak, for the first time the two orders of architecture, the Doric and Ionic, which up to that period had divided the Greek world between them; here we find buildings of both orders, and in some they have been employed indiscriminately. Their reciprocal action resulted in this — the Doric order became more refined in its masses, in its individual forms, and in its decoration, and while remaining strong, logical, pure, and serious, it no longer flaunted its ancient force or robustness; and on its side the Ionic order acquired the robustness, solemnity, and logic that were lacking in it, without detriment to its peculiar lightness in forms and decorations, and without losing its poetic charm. Each order, without losing its own peculiar character, benefited the other; united they become the highest expression of Hellenic genius.

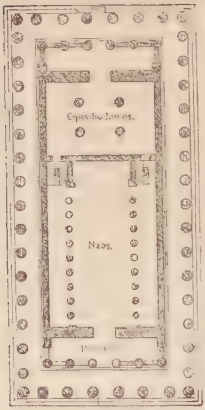


Fig. 187. -Plan of the Parthenon.

The *Parthenon*, erected between the years 447 and 438 by the architects Ictinus and Callicrates (Figs. 186, 187), was constructed entirely of Pentelic marble, of the Doric order, with eight instead of six columns on each front,[1] and seventeen at each side; the columns taller, more delicate and slender, almost imperceptibly tapering upwards, the echinus of the capital nearly straight, joined harmoniously with a much lower and narrower abacus. Besides, in both fronts the portico is double, that is, it has two rows of columns. Then, in the interior, behind the cella, with an entrance from the opposite end or *epinaos*, was a second closed-in portico, the "*opisthodomos*," reserved for the virgin priestesses,

[1] Thirty-one metres broad in the façades, and seventy metres long at the sides.

Fig. 188.—Restoration of the Erechtheum. (Falke.)

hence called "Parthenon," a title afterwards extended to the whole temple, which was a festal temple and not a cultus temple.

The horizontal lines of the Parthenon are imperceptibly curved, and the perpendicular lines are slightly inclined towards the centre of the building, to correct the contrary impression which perfectly exact lines usually produce.

Its decoration, while remaining plastic, was polychromatic, and enriched with gilt bronze. Its splendour was enhanced by the incomparable beauty of the sculptures, and the whole formed an integral part of the architecture. The harmonious simplicity of form of the whole temple, the purity of its proportions, the light gracefulness of the lines (see the restoration on page 100, Fig. 121), the richness of the materials, the refinement in the detail, and the incomparable beauty of the sculptures, reach in this building the extreme limits of perfection, and to-day, before the solemn grandeur of its ruins (Fig. 186), our first impression is its perfect harmony.[1]

[1] The Parthenon survived intact, deprived only of the statue of Athena, more than two thousand years, such was the perfection of its structure. To gut it, shake it, and reduce it to its present state the catastrophe of the assault of 1687 was necessary, and the successive spoliations of its sculptures.

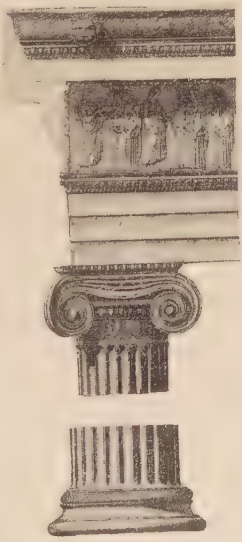


Fig. 189.—Ionic-Attic order. Detail of the Erechtheum.

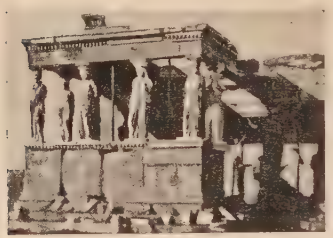


Fig. 190.—The Caryatid portico. (Baumeister.)

The *Propylæa* that form the fortified and monumental entrance to the Acropolis [1] had been erected, later, between 437 and 432 B.C., by the architect Mnesicles: outside they were of the Doric order, with very sober decoration; inside they were of the Ionic. The left wing (left looking from the outside), larger than the right, was ornamented inside with paintings, and is therefore usually called by archæologists the "Pinacotheca."

The *Erechtheum*, the real cultus temple, of which important ruins still remain, had been rebuilt again after 421 B.C.,[2] also by Mnesicles, and with greater richness but on the same plan as before. It comprises three small buildings closely connected together: the temple of *Athena Polias*, where was preserved the ancient, much venerated image of the goddess; the *Erechtheum*, or sanctuary of the old national heroes, Cecrops, Erectheus, and the nymph Pandrosos; and the portico of the priestesses. It is a pleasing creation, picturesque in effect, elegant in its proportions, and extremely delicate in workmanship, qualities peculiar to the Ionic style, and Ionic in fact is the order of its architecture. The entablature above the architrave is here adorned with a continuous frieze in relief, which adds to the effect of solidity in the edifice, and at the same time to its decorative richness; the base of the columns is simpler and more organic, it has here become the *Attic base*, which to this day is still the inheritance of architecture (Fig. 189). The

[1] The Greek propylæa were a development of the Ægean (example at Tiryns). Other monumental Greek propylæa at Sunium, Delos, Olympia, and Priene.

[2] The Erechtheum, the special sanctuary of the tutelary divinity of Athens, had been at once rebuilt after the disasters of the Persian invasion.

tribune or portico of the priestesses (Fig. 190), also of the Ionic order, has its entablature supported by six statues of female figures in the place of shafts of columns,[1] four in front and two at each side.

Fig. 191.—Temple of Athena Nike.

The temple called that of "Wingless Victory" (*Nike-Apteros*), but in reality the temple of the *victorious goddess Athena* (about 426 B.C.), stands on the bastion which projects to the right of the Propylæa.[2] It is a very graceful Ionic *amphiprostyle* temple (with two identical façades, each with an atrium in front), and it too is further heightened and embellished by a frieze in low relief running above the architrave (Fig. 191). Originally it was enriched by a balustrade surrounding it, ornamented with exquisite sculpture (Nike tying her sandal, etc.).

The ruins of the buildings thus briefly noticed now rise in solitary grandeur from the midst of *débris*. In the time of the ancient Greeks they stood in the midst of a great number of votive monumental offerings, shrines, altars, groups of statuary, statues, etc., and, above all, above edifices and votive erections towered the *Athena-Promachos*, the goddess Athena who led the Greeks to victory, the colossal bronze statue by Pheidias.

[1] An example had already appeared at the end of the sixth century in the treasury of the Knidians (of the Ionic order) in the sanctuary of Delos, discovered by the French Archæological School of Athens, under the direction of Professor Homolle.

[2] Destroyed by the Turks in the seventeenth century, who used all the materials and sculptures in their new bastions; in 1853 it was found possible to put together its ruins, and reconstruct them as we now see them.

The sculptures of Pheidias. Pheidias, the Athenian,[1] is the greatest of all the sculptors of Greece. In him were harmoniously blended the natural gifts and the precious conquests of the two great schools, the Attic and the Doric, charm, grace, elegance, and refinement, combined with severe and thorough training, and the not less precious gift for painting, which he had cultivated to good purpose from

Fig. 192.—Bust of the Lemnian Athena of Pheidias. Antique Roman reproduction. Bologna Museum.

Fig. 193.—The Lemnian Athena of Pheidias, put together by Furtwängler (*Albertinum*, Dresden).

his boyhood. But his greatest title to honour is this, he is the genius who, in the sublime grandeur and ideality of his creations, personifies the Hellenic nation at the apex of its greatness.

The Lemnian Athena,[2] the earliest work of Pheidias which we know, thanks to the discoveries

[1] The extreme dates of the existence of Pheidias might be comprised approximately between the years 498 and 435 B.C.

[2] We possess a copy of it in marble, probably of the same size as the original; but the head is in the Museum of Bologna, the body in that of Dresden. The discovery was made by Furtwängler.

Fig. 194.—Antique reduced copy of the Athena Parthenos of Pheidias discovered in 1880.

of Furtwängler (Figs. 192 and 193), is the human figure idealised by Greek Art to represent the divinity, and so that it may be identified without the addition of the usual attributes. In the pure lineaments of this refined head, in the noble and at the same time simple bearing of this perfect form, draped with quiet elegance, we have in truth Athena, the divine maiden, pure and strong, gentle and beautiful. Greek Art here at last arrived at giving expression to the inner life of its figures.

The *Athena Parthenos*, a colossal statue 12 metres high, in ivory and gold, finished by Pheidias in 438 B.C., which had been placed in the interior of the Parthenon, is known to us fairly exactly in its entirety, not only from ancient descriptions but from two antique statuettes or reduced replicas discovered in 1850 and in 1880 (Fig. 194). The engraved gem of Aspasios, preserved in the Vienna Museum, enables us to recognise the head, its features, and the details of the very rich helmet (Fig. 195). Other smaller but good copies of the head are to be found on Athenian coins.

The youthful goddess, armed with the lance and shield, supported on her right hand a statuette of Victory. All the flesh parts were in ivory, which by certain processes had acquired a natural variety of tone. Thus, too, the parts in gold of the armour, the weapons, and the clothing were also of various tints, and chiselled reliefs ornamented the shield and even the sandals. Ancient descriptions bear witness to the nobility and ideal loftiness of Athena's aspect, as well as to the general effect of immense richness in the statue. The goddess was armed, but

Fig. 195.—Head of the Athena Parthenos on the gem engraved by Aspasios. Vienna.

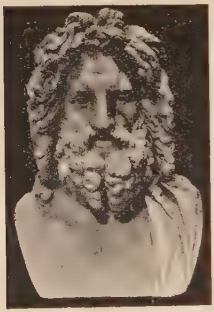


Fig. 196.—Zeus of Otricoli. (Vatican.)

in an attitude of peace, calm, majestic and strong.[1]

The *Zeus* of the Temple of Olympia that Pheidias executed, probably after he had left Athens, was also a colossus in gold and ivory, with a nobly idealised expression. As yet no copy of it, either free or reduced in size, has been traced or discovered. A coin of the Eleans of the time of Hadrian (Fig. 198), besides giving us on its face a probable general reproduction of the head, on the reverse gives us the whole figure. It is found also on the reverse of a silver tetradrachm of Alexander the Great. Ancient writings allude to the quiet and serene, grave and noble majesty, and the pensive and gentle expression of the chief divinity of the free Greek nation, and even let it be assumed that Pheidias had drawn his inspiration from the passage in Homer, "Thus

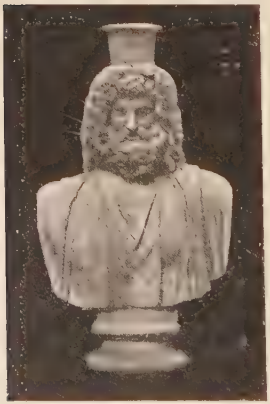


Fig. 197.—Bust of Zeus Serapis. Rome, Vatican Museum.

[1] Numerous statues of Athena drew their inspiration from this remarkable masterpiece; of some of them Roman copies exist, for example the Athena of Pergamon in the Berlin Museum, the Athena of the Villa Albani, and that of the Académie des Beaux Arts at Paris. The Pallas of Velletri (now in the Louvre) is of a different school.

Fig. 198.—Coin of Elis with a representation of the Zeus of Pheidias.

Fig. 199. — Combat of a Centaur with a Lapith; metope of the Parthenon. (Brit. Mus.)

Fig. 200 — Combat of a Centaur with a Lapith; metope of the Parthenon. (Brit. Mus.)

spake the son of Saturn and then bent his sable brows, the supreme God shakes his curls all perfumed with ambrosia, nods his immortal head, and all Olympus feels the shock."

The bust of *Zeus* found at Otricoli (Vatican Museum), a work of the Attic school of the second half of the fourth century B.C. (Fig. 196), is no longer considered to be even a free copy of that masterpiece. The probabilities are greater that we have one in the *Zeus Serapis*, also in the Vatican (Fig. 197), and another in the Ny-Carlsberg collection at Copenhagen.

The decorative sculptures of the Parthenon comprise three groups: the *metopes*, the *scenes on the two pediments*,

Fig. 201.—Combat of a Centaur with a Lapith; metope of the Parthenon. (Brit. Mus.)

Fig. 202.—Combat of a Centaur with a Lapith; metope of the Parthenon. (Brit. Mus.)

Fig. 202a. — The so-called Ilissos of the west pediment. Brit. Mus. (Bruckmann.)

and the *frieze of the cella;* they are all sculptured in Pentelic marble, and partly coloured; some of them are ornamented with accessories in gilt bronze. The ideas, the direction of the whole execution, the modelling of part of the works themselves belong to Pheidias, probably in the same way and in the same degree as the pictorial decorations of the stanze and loggie of the Vatican belong to Raphael.

The *metopes* occupy their usual position in the entablature between the triglyphs of the frieze; there were 92; 14 on each front and 32 on each side; 41 of them still remain *in situ*, the others are for the most part in the British Museum.[1] They are treated in high relief, and represent the "gigantomachy"; the "combats of the Greeks and Amazons," and the "Centaurs and Lapiths" (Figs. 119, 200, 201, and 202); the last are the most celebrated. The various episodes and incidents of the fight are presented with great fertility of invention, truthfulness to nature, and impetuosity of movement. The execution bears evidence of the collaboration of as many good artists as Pheidias could engage of the old school, of Myron's, and of his own; and some of the metopes are real masterpieces of artistic composition, of fervid passion expressed without exaggeration, but with restraint and perfect plastic art.

The scenes on the two pediments, composed entirely of large figures in statuary, represented,[2]

Fig. 203.—Horse's head from the west pediment. Brit. Mus. (Bruckmann.)

[1] The sculptures of the Parthenon and of the other monuments of the Acropolis now in the British Museum were detached by Lord Elgin in 1802, and acquired for the British Museum in 1816.

[2] The ancients have left us only brief indications of the subjects. A few stumps and two horses' heads alone remain in position; one fragment was carried to the Athens Museum, another to Copenhagen, and a female head is

in the principal pediment, to the east, *the birth of Athena.* The young goddess appeared completely armed before Zeus and the other deities of Olympus, among whom, of course, was Hephæstus; Iris, the messenger of the gods, had already set out, prepared to announce the great event to the world; Helios and Selene at each corner of the pediment reined in their horses.

Fig. 204.—The so-called Theseus of the east pediment. (Brit. Mus.)

In the west pediment, *the contest between Athena and Poseidon* for the possession of Attica; each was offering an appropriate gift, that is Poseidon was striking the earth with his trident, making a fountain of salt water spring up and leading a horse with his hand. Athena presented the olive-tree. It is supposed that the other figures represented ancient local heroes, Theseus, Cecrops and his daughters, etc., and perhaps the rivers Cephisus and Ilyssos.

As far as can be argued from the drawing by a French painter of 1674 (anterior therefore by thirteen years to the catastrophe of 1687), and from existing statues and fragments, Pheidias had here finally overcome all the difficulties in the decoration of a pediment, avoiding alike monotonous symmetry and repetition or balance of analogous or contrasting types. The general line of the composition followed a gently undulating course; the luminous masses, those in half light and in darkness, were distributed with rare judgment; the connection between the figures was unbroken,

Fig. 205. Head of Nike. (Comte de Laborde.)

in the Laborde collection at Paris. The pieces in good condition are all in the British Museum.

Fig. 206.—Demeter and Core from the east pediment. Brit. Mus. (Rayet.)

and the decorative effect produced was thus perfectly harmonious.

The statues still extant, though fragmentary, are all unrivalled for beauty of style. They combine the accurate knowledge of the Doric school with the pleasing ideality and elegance of the Attic, welded together in the most absolute harmony. Here we have beautiful idealised forms, faithful to nature, selected with a rare and exquisite taste, modelled with wise simplification of detail and with incomparable breadth and largeness of style, and

Fig. 207.—The three *Moirai*, group from the east pediment. Brit. Mus. (Bruckmann.)

drapery treated with the most subtle accuracy, coupled with marvellous elegance. When we contemplate these figures, which, besides affording the most perfect expression of beauty, are animated by a spirit of lofty idealism, one name only presents itself to our mind, that of Pheidias.

The Athena *Lemnia*, already mentioned, is the only antique copy on the same scale of a statue in bronze by Pheidias, but the group of the so-called *Demeter and Core* (Fig. 206), *the group of the three Moirai* (Fig. 207), and the

Laborde head (Fig. 205), and other fragments give us originals, some of which were actually worked by the chisel of this great genius!

Fig. 208.—Poseidon, Apollo, and Peitho. Athens. (Acropolis Mus.)

The *frieze*, one metre in height, disposed round the cella,[1] formed a continuous relief of 160 metres; a long portion of it is still in its place on the southern side; 22 pieces are to be found near at hand in the Acropolis Museum, all the rest remaining to us are in the British Museum.

Fig. 209.—Zeus and Hera. From the east frieze of the Parthenon.

The subject treated in it is the procession of the festival of the Panathenæa, which was celebrated every four years when the third year of each Olympiad came round. The procession, which started from Athens, went up to the Acropolis to present to the goddess Athena the *peplos* or new veil, embroidered by the daughters of the most distinguished Athenian families. The pleasing and picturesque conception without doubt belongs to Pheidias, and his too is the style of very low relief treated in a pictorial fashion,

Fig. 210.—Noble Athenian maidens. (Brit. Mus.)

[1] The frieze was placed high up, along the external sides of the cella, and on the two spaces of the intermediate portico repeated on the front of the cella and on the opisthodomos (at the opposite end).

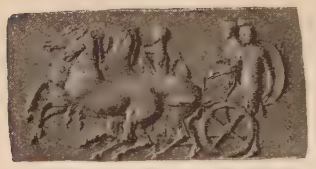


Fig. 211.—One of the chariots of war. (Brit. Mus.)

with the figures disposed on several planes.

Let us imagine the whole frieze in its place: in front, over the entrance, are seated the deities who have descended from Olympus (Figs. 208 and 209), to be present at the procession and the presentation of the peplos. They are without any attributes whatever, but they can be identified by their appearance and from the expression that corresponds with their moral character. Beside them is taking place the presentation of the peplos. Starting from the west angle of the cella, the whole procession passes along the two sides of the temple, and finally meets together in the front. Heading it are the magistrates and the marshals, organisers of the festival; then follow the representatives of the various quarters, those of the city, the confederacy, and the colonies, the maidens who spun the wool of the peplos (Fig. 210), women of the people with *cistæ*, amphoras, etc., men with amphoras and leather wine bottles, some leading animals for sacrifice, musicians and old men of Athens bearing olive-branches. Then follow the war-chariots (Fig. 211), and finally the procession is brought to a close by the knights, the flower of Athenian youth (Figs. 175 and 212).

All this forms a most artistic and brilliant picture.

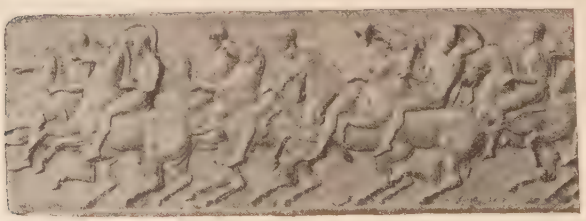


Fig. 212.—The Athenian knights or noble youths. (Brit. Mus.)

eloquent of Greek life in the time of Pericles, eternalised for us in all its freshness of inspiration by a style which is the happiest union of realism and idealism, an unrivalled model of the rarest beauty and most exquisite gracefulness and delicacy.

At this point we think with the bitterest regret of the celebrated paintings of the artists of that time, Polygnotus, Panœnus, Apollodorus of Athens, Zeuxis, Parrhasius, and Timanthes, none of whose work is extant, except a few scattered fragments (Fig. 214a).[1]

Fig. 213.—One of the Victories of the balustrade of the Temple of Wingless Victory. Athens. (Acropolis Mus.)

Fig. 214.—The Caryatid of the portico of the Erechtheum (Brit. Mus.).

The *sculptures of the temple*, commonly called of the *Wingless Victory* (Nike Apteros), but which was really, as already said, dedicated to *Athena the Victorious*, are probably the work of the latest of the pupils of Pheidias (about 426 B.C.). The frieze added to the architrave of this Ionic edifice is adorned with a continuous relief in glorification of the Athenian victories: the scene is the Battle of Platæa (?), at which the tutelary deities of Attica are assisting. In the various episodes and incidents of the battle there is intensity of life and great

[1] In the Naples Museum are exhibited five tablets in marble, formerly coloured, of which nothing remains but the underlying outline of the figures. One, representing girls playing dice, is said to be a copy of a painting of the period between Polygnotus and Zeuxis (Fig. 214a).

dramatic vigour ; the slender figures are here taller, a sign of the final evolution of a style that had already reached its climax.[1]

The figures of the *balustrade* that surrounded this little temple are in the Athens Museum ; they represent Athena seated on the prow of a vessel, before whom young and

Fig. 214a.—Girls playing knuckle-bones. Painting on marble, from Herculaneum. Naples. (Nat. Mus.)

beautiful Victories bring trophies, and come to sacrifice. These figures are admirable for their grandeur of style, and incomparable for grace and elegance. The Victory (Fig. 213), sadly mutilated, who, with her wings outspread, stops and bends to fasten the sandal on her right foot, seems almost to breathe, and is charmingly graceful.

The *reliefs of the frieze of the Erechtheum*, now much mutilated, representing mythical scenes of the legendary heroes of Athens, bear evidence of the same style.

[1] One part of the frieze is still *in situ*, the other part is in the British Museum.

The *Caryatids* (or female figures *of the portico of the priestesses*[1]) which support its little flat roof, are of greater value and interest, for their intimate connection with the architecture of the portico itself as well as for their plastic grandeur, and at the same time the softness of their workmanship. In their splendour they bear witness to the continued vitality of the Attic or Pheidian school (Fig. 214).

Influence and spread of the Attic School. Among the numerous sculptures which still display the marvellous style of Pheidias an

Fig. 215.—The Barberini Apollo. Munich Glyptothek. (Bruckmann.)

Fig. 216.—Hera Barberini. Vatican Museum. (Furtwängler & Urlichs.)

eminent place is held by the *Apollo Citharœdus* (Fig. 214), in the Munich Glyptothek, a copy in marble of the time of Augustus. He is represented solemnly standing, in a long robe, like a *citharœdus* about to intone a sacred hymn (Furtwängler). The *Hera of the Vatican*, called the "Barberini

[1] Of these eight figures, seven still serve as supports; the eighth, removed and taken to London, is replaced by a reproduction or cast in terra-cotta. They are in Pentelic marble, and 2.20 metres in height.

Juno" (Fig. 216), another Roman copy in marble, has many of the qualities of the style of Pheidias and the original of the celebrated *Pallas of Velletri*, now in the Louvre, must also have been by one of his followers.

The *Dioscuri of Monte Cavallo* (Fig. 217) (Piazza del

Fig. 217.—One of the Dioscuri of Monte Cavallo in Rome. (Furtwängler & Urlichs.)

Quirinale) in Rome, though only copies, are analogous in style to the marbles of the Parthenon, and with the figures of deities in that frieze agrees also the beautiful relief of Asklepios at Athens (Fig. 218). The *Discobolos* of the Vatican (Fig. 219) is an antique copy, perhaps after *Alcamenes*, one of the most distinguished among the pupils of Pheidias: the contrast is singular between the vibrating and nervous *discobolos* of Myron,

Fig. 218.—Asklepios, discovered at Epidauros. Athens. (Bruckmann.)

We have already had occasion, in speaking of the Nike of Pæonius, to notice the influence on the school of Argos of the grace and beauty of Attic sculpture. The frieze of the temple of Bassæ offers a still more striking example of the spread of Attic Art in the Peloponnesus.

The *Temple of Apollo at Bassæ*, near Phigaleia, the work of Ictinus, one of the two famous architects of the Parthenon, was in its exterior of the Doric order, but inside had two rows of pseudo-columns, of the Ionic order, forming a series of recesses. Above these Ionic supports ran a frieze with high reliefs repre-

and this athlete calmly measuring with his eye the distance to the goal.

The *Draped Aphrodite* in the Louvre (Fig. 220) has all the grace and loveliness of the Nikai from the balustrade of the temple of *Wingless Victory*, and so too have a statue of *Aphrodite* in the Berlin Museum (No. 586; the face is restored), which has been brought by Furtwängler within the Pheidian cycle, and the Herm of Aphrodite in the Naples Museum (Fig. 221).

Fig. 219.—The Discobolos of the Vatican.

Fig. 220.—Aphrodite draped. Louvre. (Seemann.)

senting the combats of Greeks with Amazons, and of Lapiths with Centaurs, vigorous in style, in impetuous and violent attitudes, but with touches of charm and nobility evidently showing Attic influence (Fig. 223a).

The *Temple of Theseus* or more probably of *Hephæstus*, in Athens, of the Doric order and of a type and style akin to those of the Parthenon, is the best preserved Greek temple still surviving, except that its metopes and frieze, which are only partly visible, are damaged. In the metopes are depicted the exploits of Heracles and of Theseus, in the frieze scenes of combats between Centaurs and Lapiths (Figs. 224 and 225). The style is still that of the Parthenon, but already more pictorial and a little too elegant and softened.

The sculptures of the *Heroum of Gjoelbaschi-Trysa* in Lycia, now in the Vienna Museum, a mixture of picturesque and realistic scenes attest the spread of the Attic style of the best period in Asia Minor.

Fig. 221.—Herm of Aphrodite. Naples Museum. (Bruckmann.)

Fig. 222.—The Rondanini Medusa. Munich Glyptothek. (Bruckmann.)

Fig. 223.—Dionysus. Bust in bronze. Naples, Nat. Mus. (Rayet.)

Fig. 223a.—Combat with the Amazons. Detail of the frieze of the temple of Phigaleia. British Museum. (Bruckmann.)

Asia Minor, and so do the graceful statues of *Nereids*, and the reliefs of the *tomb* (Fig. 226), called *of the Nereids*, from Xanthus in Lycia, now in London (Fig. 227).

Fig. 224.—Combat of Centaurs and Lapiths. (Bruckmann.)

Two of the series of *sarcophagi* discovered at *Sidon* by Hamdy Bey and transported to the museum at Constantinople, show that this style penetrated at a later date even into Phœnicia, unless these works were really executed in Attica, and thence sent to Sidon.

Also in the Attic style of the best period are some admirable reliefs, votive and funerary, such as the famous "*Demeter, Core, and Triptolemus*" in the Athens Museum, and the touching "*Orpheus, Eurydice, and Hermes*" in the museum at Naples (Fig. 228).

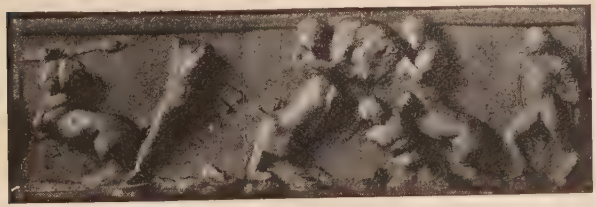


Fig. 225.—Combat of Centaurs and Lapiths. Detail of the frieze of the temple of Theseus. Athens. (Bruckmann.)

Fig. 226.—One of the Nereids of Xanthus. British Museum. (Bruckmann.)

The *Attic sepulchral stelai* adorned with reliefs are incomparable examples; in those scenes of leave-taking between husband and wife, of a lady receiving from a handmaiden the casket of jewels with which to adorn herself for the great journey (Fig. 228a), of the parting of daughter from mother, and in very many others, we do not know which most to admire, the noble gracefulness of style or the touching sentiment, sometimes hardly indicated, yet always tender and pathetic.

EXAMPLES OF THE SCULPTURES OF THE PERIOD OF PERFECTION.

School of the Peloponnesus:

Polycleitus: *The Doryphoros*, antique marble copy, Naples Mus.
" " " Gallery of the Uffizi.
Bronze bust of the *Doryphoros* from Herculaneum. Naples Mus.

Fig. 227.—The sepulchral monument of the Nereids, Xanthus, Lycia. Restoration. (Baumeister.)

The *Diadumenos*, antique copy in marble, Brit. Mus.
" " " " Madrid Mus.
" " " " Athens Mus.
The *Amazon*, antique copy in marble, Berlin Mus.
Another imperfect copy in the Vatican Museum.
Very good copy in Lansdowne House, London.
Head of the *Amazon* in bronze from Herculaneum, Naples Mus.
The so-called *Farnese Hera*—bust in the Naples Mus.

Later Polycleitan School:

Ephebos, original statue in bronze, recovered from the sea at Cerigotto in 1901. (Athens; *cf.* Springer-Michaelis, Fig. 433.)
Two *Athletes*, original statues in bronze, from the same find.

Other Peloponnesian Schools:

The sculptures of the Temple of Phigaleia, Brit. Mus.
The *Nike of Paeonius*, original statue in Parian marble, Olympia Mus.

Fig. 228.—Orpheus, Eurydice and Hermes. Relief. Naples, National Museum.

Myron: The *Discobolos*, antique copy in marble: Rome, Palazzo Lancelotti.
Marsyas, antique copy in marble: Rome, Lateran Museum.
Head of *Marsyas*, antique copy in marble. Rome, Baracco collection.
Marsyas, bronze smaller than the original, Brit. Mus.
Male head in marble, Brescia Mus. (Furtwängler *Masterpieces*, p. 175.)

Attic School:
The Ephebos of Pompei, statue in bronze. Naples, Nat. Mus.
Aphrodite, Herm from Herculaneum. Naples, Nat. Mus.
The Apollo in the Museo delle Terme, marble.
The *Idolino*, original statue in bronze. Florence, Archæol. Mus.
Portrait of *Pericles*. (Vatican and British Museum.)
Anacreon Borghese (now at Copenhagen).
Medusa Rondanini. Munich (Fig. 222).

Pheidias: The *Lemnian Athena*. The head, copy in marble, Bologna Mus.; the body, copy in marble, Dresden, Albertinum. (Furtwängler *Masterpieces*, pp. 3-26.)

Fig. 228a.—Attic sepulchral stele. Athens, National Museum.

Athena Parthenos, small antique reduced copy in marble, called the Lenormant Athena. Athens, Nat. Mus.
The same, another small antique reduced copy in marble, called of the Varvakeion. Athens, Nat. Mus.
Zeus, bust, called Zeus Serapis. Roman imitation (?) in marble. Rome, Vatican Mus.
The same, bust in marble (imitation?), in the Ny-Carlsberg collection, Copenhagen.

Pheidias and his school:

The Metopes of the Parthenon, Pentelic marble. British Museum; Athens (Parthenon *in situ*), and Louvre.
Statues of the Pediments, Pentelic marble. The greater part in the British Museum; fragments in Athens; head in Laborde Collection, Paris; fragment in Palermo.
The frieze of the cella, Pentelic marble. The greater part in the British Museum; W. frieze still *in situ* on the Parthenon; other slabs in Acropolis Museum.
The frieze of the temple of *Nike apteros*. Part *in situ*, part in Brit. Mus.
Figures, in high relief from the balustrade. Athens Acropolis Mus.

Frieze of the Erechtheum, part in Brit. Mus.
Seven of the Caryatids of the South Porch, Athens (one in the Brit. Mus.).

Style and school of Pheidias :

Apollo Citharœdus, marble. Munich Glyptothek.
Hera Barberini, marble. Rome, Vatican.
Demeter, marble. Rome, Vatican. Rotonda (Helbig 304).
The *two Dioscuri* of Monte Cavallo. Rome, Piazza del Quirinale.
Asklepios, high relief from Epidaurus. Athens.
The *Discobolos of the Vatican*, marble. Rome, Vatican.
The so-called *Pallas of Velletri*, marble. Louvre.
Aphrodite, draped ("Venus Genetrix"), marble. Louvre.
Aphrodite, headless statue in marble. Berlin Mus.
Herm of Aphrodite. Naples, Nat. Mus.
Metope and frieze of the Theseum, marble. Athens, *in situ.*
Bas-reliefs of the Heroum of Gjoelbaschi-Trysa, marble. Vienna Mus.
Statues and bas-reliefs of the *Tomb of the Nereids from* Xanthus (Lycia), marble. Brit. Mus.
Demeter, Core, and Triptolemus, relief, marble. Athens Mus.
Orpheus, Eurydice, and Hermes, relief in marble. Naples Mus. (replicas in Louvre and in Villa Albani).
Sepulchral stelæ, reliefs. Athens, Dipylon and Nat. Mus.
Dionysus, bust in bronze from Herculaneum. Naples Mus. (Fig. 223).
Ares Borghese, marble. Louvre.

Fig. 228b.—Detail of the frieze of the Parthenon.
(British Museum.)

Fig. 229.—Relief of a lion hunt. From the so-called sarcophagus of Alexander, Constantinople. Imper. Mus. (Furtwängler & Urlichs.)

(*c*) Efflorescence of Art in the Fourth Century B.C.

The decline of the power of Athens caused by the Peloponnesian war, which took place between 431 and 404 B.C., the disturbed state and political disintegration of Greece down to the time of her transformation into a great empire, the changes in Greek ideals and thought, are reflected in the art of the following period.

Fig. 229a.—Corinthian capital from Epidaurus.

It is true that no vast and grand creations now appeared like those of the sanctuary of Olympia and of the Acropolis of Athens—to compete with which certain indispensable conditions would now be wanting, such as a spirit of enthusiasm and an inspiration drawn from the soul and intellect of a united nation.

It is true that henceforth the number of new edifices will be few, and almost all of them only sumptuous reconstructions of some of the celebrated sanctuaries.

Again, it is true that works of sculpture, even if created in Greece proper or by her artists, were scattered far and wide, specially in Asia Minor, and that as the nation had ceased to be united, so art also lacked unity; in fact, the works themselves reflected the agitation of men's minds, and graceful and sensual conceptions took the place of grand ideals.

Fig. 230. — The Choragic monument of Lysicrates at Athens. (Restoration.)

But nevertheless, such was the power and loftiness of the genius of Greece, that throughout nearly the whole fourth century her art may still be regarded as a phase of the great period, a phase that has produced rich and lovely buildings, very graceful and harmonious in their proportions. In this phase the Corinthian order flourished, and the lightest and most fascinating statues were created, of gentle, enchanting, impassioned beauty.

In *architecture* the Doric order became limited to a few localities, and was confined to the exterior of edifices. The Ionic order prevailed, which responds better to a taste for elegance, luxury, and sumptuousness. The Corinthian order had at first appeared seldom and as an isolated feature, as for instance at Bassæ[1] (Fig. 229a), now its form became fixed, and it appears in the interior of the more sumptuous buildings, and occasionally by exception in the exterior of a small edifice, as we see in the monument of Lysicrates.

The Corinthian order is only a variety of the Ionic, of greater richness and elegance (Fig. 232), and characterised especially by its capital, which is of an absolutely new type. It

Fig. 231.—The Corinthian order in the monument of Lysicrates at Athens.

[1] For example, a Corinthian capital adorned the column which stood in the middle of the temple of Bassæ near Phigaleia, between the old and new sanctuaries (see Fig. 229a).

consists of a vase or basket slightly widening towards the top, enclosed in acanthus leaves and tendrils (stalks). The leaves fold and bend back with much elegance under the abacus, which is delicate and concave (Fig. 231).

The temples are built on an increasingly large scale; some have eight and even as many as ten columns in front (Figs. 233, 234, 235). The interior cella is sometimes so vast that the central aisle is left uncovered, and thus really becomes a court, and the statue of the deity is enclosed in a shrine (Fig. 235).

Fig. 232.—The three Greek orders of the best period: Doric, Ionic, and Corinthian. (Goeler von Ravensburg.)

The circular or cylindrical form appears in some structures, both sacred and secular. It lends itself excellently to picturesqueness of effect, whether on the exterior with its surrounding colonnade and its conical roof slightly pitched and terminated at the vertex by an ornament, or in the interior, with the help of rich decoration.

It is during this phase that the most monumental and sumptuous of Greek tombs was constructed at Halicarnassus, the so-called *Mausoleum*, a name that to this day serves to denote a rich and splendid sepulchral monument.

Examples:

Temple of Athena Alea at Tegea in the Peloponnesus, peripteral with Doric exterior; the interior with three Ionic (?) aisles.

Temple of Apollo at Delos, of the Doric order.

Temple of Athena Polias (or of Artemis ?) at Priene in Asia Minor, of the Ionic order.

Temple of Artemis-Leucophryne at *Magnesia-on-the-Meander* (Asia Minor), Ionic, with eight columns in the front.

The *Temple of Artemis at Ephesus* (Asia Minor) (Figs. 233 and 234), an Ionic reconstruction with eight columns in both fronts (here the ancient type reappears of the *columnæ cælatæ*, with sculptured figure decoration round the lower part of the shaft).

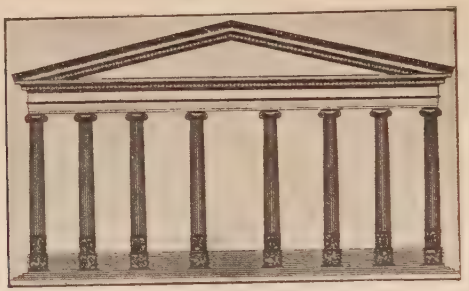


Fig. 233.—The Temple of Artemis at Ephesus. Restoration by Dr Murray. (Anderson.)

Temple of Apollo Didymaeus at Miletus (Asia Minor), an Ionic reconstruction with ten columns at each end, and the central aisle uncovered (Fig. 235).

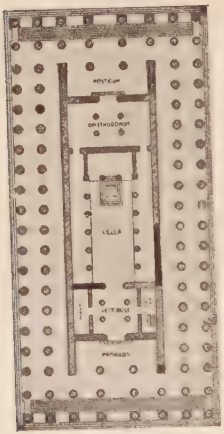


Fig. 234.—Plan of the Artemiseum at Ephesus. Restoration by Dr Murray. (Anderson.)

The *Rotunda* (*Tholos*) at Epidaurus in the Peloponnesus, surrounded externally by twenty-six Doric columns and internally by fourteen Corinthian (350 B.C., some say of the end of that century).

The *Philippeion*, erected by Philip of Macedon between 337 and 334 in the sanctuary of Olympia: a circular cella with 18 Ionic columns surrounding it, adorned in the interior by Corinthian columns (the interior was further embellished by Alexander of Macedon with chryselephantine statues of his parents and ancestors).

The *Choragic monument of Lysicrates* (334 B.C.), a rotunda in marble, embellished on the outside with six engaged Corinthian columns and a rich entablature with a continuous frieze; the conical roof is surmounted by a beautiful cluster of acanthus leaves, which expand and form the support of a bronze tripod, the prize in a contest of sacred choral singing (Fig. 230).

The *Hypostyle Hall* of the sanctuary of the Eleusinians, for initiation into the mysteries.

The *Mausoleum of Halicarnassus* (Asia

Minor), or tomb erected by Artemisia in memory of her husband Mausolus, King of Caria (353 B.C.), a quadrangular structure on a lofty platform in tiers, composed of a high basis, an Ionic portico surrounding the nucleus of the edifice, and a high pyramidal roof, on the summit of which Mausolus and Artemisia were represented in a triumphal chariot. Three friezes in high relief ran round the edifice, and numerous statues and equestrian figures ornamented this monumental sepulchre. It was resplendent also with brilliant colouring, and occupied a situation as enchanting as it was picturesque, dominating the city and the harbour.

Sculpture, even more than architecture, underwent, as did Greek society, a great change during this period; the works now produced reflect a multiplicity of sensations, and give us an insight into the state of feeling of that time. Artists now no longer represent the gods in their superior, majestic, and serene characters, but bring them down to earth, humanise them, agitate them with the same passions as mankind; and further, they sculpture them by preference in marble, which, besides being more attractive in effect, is susceptible of all the refinements and delicate touches that give greater lightness to a work.

Among the various schools two stand out, one in which the Doric character again predominates; the other, the Athenian, which is only the final development of the Attic School—the school influenced by the style of Pheidias.

Scopas, who flourished in the first half of the fourth century B.C., is the greatest artist of the Doric or Peloponnesian School. He was born in the island of Paros, but carried on his studies in the Peloponnesus, forming his style especially on the masterpieces of Polycleitus, whom, from his own artistic temperament, he was best able to understand; and in fact the manner of that great master evidently forms the foundation of the broad and massive style of Scopas. A short sojourn in Athens, a study of the masterpieces

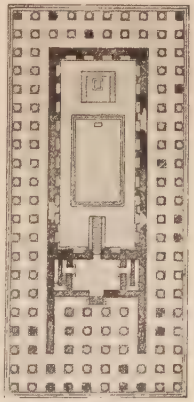


Fig. 235.—Plan of the Temple of Apollo Didymaeus, near Miletus. Restoration by Rayet & Thomas.

Fig. 236.—One of the heads sculptured by Scopas for the temple of Tegea. (Seemann.)

Pheidias, enabled him also to acquire a greater perfection and beauty of modelling and a sense of harmony and of nobility and grace. Further, his figures display great dramatic passion, and he imparts to their features an expression of pathetic or of tragic melancholy.

Sorrowful emotion, and intensity of life in the eyes, are observable in those heads (Fig. 236) that were discovered among the ruins of the temple of Tegea, the pediments of which Scopas had sculptured in his youth. In one he had represented the combat of Achilles with Telephus; in the other the chase of the Calydonian boar, with Meleager and Atalanta.

A beautiful head in marble (of Meleager?) in the Villa Medici at Rome has the same expression and is in the same style (Fig. 236a).

Various artists had co-operated in the work of the *Mausoleum* of Halicarnassus, under the direction of Scopas. Pythis was the author of the colossal group of the two statues of Mausolus and Artemisia in the quadriga on the summit; these statues, still somewhat generalised in style, approach more nearly to portraiture, and so mark a decided step towards greater realism (Fig. 237). This group also gives us an antique specimen of the triumphal quadriga, which the Romans later adopted for their triumphal arches. Scopas, Bryaxis, and Leochares divided between them the work of the reliefs of the principal frieze. Scopas treated those of the east side, now in the British Museum. They represent the combat of the Greeks with the Amazons (Fig. 237a); the figures are magnificent,

Fig. 236a.—Head of Meleager. Rome, Villa Medici (Seemann.)

full of spring and vigour, graceful and animated, and sometimes even elegant in their attitudes, modelled in a high relief which is full and round and admirably broad in style. The background was blue, the flesh and drapery coloured, and the accessories in gilt bronze.

The *Apollo Citharœdus* of the Vatican Museum, who seems to be descending, solemn and inspired, from Olympus, has all the grandeur and freedom and powerful expression of the style of Scopas (Fig. 238).

The *Demeter of Cnidus* of the British Museum, an original statue in Parian marble, found at Cnidus in 1858, has also all the characteristics of Scopas—general fulness of the figure, dignified simplicity in the forms and in the folds of the drapery. Her expression of intense but repressed emotion is extraordinary, as of one who is thinking sadly of a beloved person far away, of a happiness long since departed (Fig. 238a).

Fig. 237.—Statue of Mausolos. Brit. Mus. (Bruckmann.)

The statue of *Meleager* in the Vatican Museum, of the *Hermes* of the Palatine in the Museo delle Terme at Rome, the *Heracles* in the Lansdowne House collection, and the high reliefs of a *columna cælata* of the Artemisium at Ephesus, representing the *return of*

Fig. 237a.—Combat of Greeks with Amazons. Frieze from the Mausoleum. (British Museum.)

Fig. 238.—Apollo Citharœdus. (Vatican.)

Alcestis from the Realm of Shades, also present the characteristics of the style of Scopas.

This great and powerful artist exercised an extraordinary influence not only on the art of his own time, but throughout the following Hellenistic period. We shall recognise his intellectual and emotional inspiration, as well as his style, in many remarkable masterpieces.

Praxiteles, who lived between 380 and 330 B.C., was an Athenian, and of the school that had carried on the evolution of the style of Pheidias, and now was tending towards the representation of grace and of tenderness of sentiment as exhibited in the works of the sculptor Cephisodotus, author of the admirable group of Eirene (Peace), who bears on her left arm the infant Plutus, symbol of wealth (Fig. 239).

Praxiteles was less elevated and grandiose in his ideas and style than Scopas; but, as Collignon well says, "he was a master in depicting youthful beauty, especially feminine beauty, and imbued with a sweet and gentle idealism, he created works of fascinating grace; he made the deities descend to earth, handled them with less respect as beings subject to earthly passions, thus bringing them closer

Fig. 238a. — The Demeter of Cnidus. Brit. Mus. (Rayet.)

to the feelings and thoughts of humanity."

We have the good fortune to possess two original works by Praxiteles, a statue and a bust, *the Hermes of Olympia* and the *bust of Aphrodite*, belonging to Lord Leconfield.[1]

The *Hermes with the infant Dionysos* was discovered in the same spot where Pausanias had seen and noted it, in the Heræum at Olympia. This statue in marble is of

Fig. 239.—Cephisodotus: Eirene and Plutus. (Munich Glyptothek.)

Fig. 239a.—Praxiteles: Hermes. (Olympia Museum.)

unrivalled charm, graceful and vibrating with life; it is modelled with the most accurate knowledge, and carved with astonishing richness of technical resource, and by an unerring master hand (Fig. 239a).

The Aphrodite, about to descend into the sea, which he sculptured for the sanctuary at Cnidus, was so splendid a work that in after times Nicomedes, King of Bithynia, in his desire to possess it, offered the inhabi-

[1] The *Eubuleus*, in the Athens Museum, is probably also an original from the hand of Praxiteles.

Fig. 240. — Aphrodite of Cnidus, antique copy. Vatican. (Seemann.)

tants of Cnidus to yield them his State treasure, and its fame was so great that people came from distant countries to behold it. Apparently the priests of the sanctuary would never allow a copy of it to be taken, and so the imitations we possess can only give us an approximate idea of it (Rome, Vatican, Fig. 240 and Munich Glyptothek). It is supposed, however, that we have a good reproduction, of the head only, in a beautiful head from Tralles in Caria, almost the size of the original (now in the Kaufmann collection in Berlin).

The head of Aphrodite in Lord Leconfield's collection in London has fortunately been recognised by Furtwängler as an original work in Parian marble by Praxiteles himself, and a creation of a type akin to that of his Cnidian Aphrodite (Fig. 240a).

Fig. 240a.—Bust of Aphrodite by Praxiteles. London, Leconfield collection. (Furtwängler.)

Of other creations of Praxiteles we have good antique copies in the *Apollo Sauroctonus* (killing the lizard) in the Vatican (Fig. 241), in the *Eros of Centocelle*, also in the Vatican (Fig. 242), and in the *Eros* of Naples (Furtwängler *Masterpieces*, Fig. 134).

Other antique marbles give us works and copies of works in the same style, that is of the school of Praxiteles, variants or evolutions of the types that he had created. For instance, the colossal head of *Hera*

called the *Ludovisi Juno* in the Museo delle Terme (Fig. 243), the *Diana of Gabii* in the Louvre, and the following series of statues of Aphrodite : the *Venus of Capua*, the *Capitoline Venus*, the *Venus of Arles* in the Louvre, and the *Venus dei Medici* in the tribune of the Uffizi [1] (Fig. 266).

The *Narcissus* of the Naples Museum, a statuette in bronze found at Pompei, is also derived from a Praxitelean type, and more probably represents Dionysos in the act of playing with his panther (Fig. 244).

Fig. 241.—Apollo Sauroctonus. Antique copy. Vatican. (Rayet.)

Fig. 242.—The Eros of Centocelle. Vatican (Bruckmann)

Those among the artists contemporary with or following Praxiteles and Scopas, who left behind them remarkable works or even masterpieces, did not exclusively follow and develop the manner of either of those great masters. Those were times of rapid change, and of absolute independence : each man went his

[1] The signature of the artist Cleomenes on the base of this statue has been recognised as apocryphal ; perhaps it is a copy of an authentic inscription of some other sculpture (see S. Reinach in *Milanges Perrot*, 1903, p. 285). The Medicean Aphrodite, however, has lately been brought into connection with Lysippos (by Arthur Mahler, *Comptes Rendus de l'Acad. des Inscr.*, 1905, 623.)

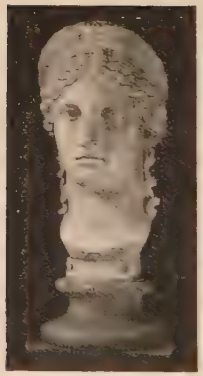


Fig. 243.—The so-called Ludovisi Juno Rome. Museum delle Terme.

own way, was a law unto himself, so that it is very difficult to classify some of the masterpieces; and a great difference of opinion exists among art critics and historians of authority.

The celebrated Aphrodite of Melos, in the Louvre (Fig. 245), discovered in the island of Melos (in the Archipelago) in 1820, reflects the style of Scopas, illumined by the sweetness and womanly grace of Praxiteles. It is sculptured in Parian marble, the warm, roseate, golden tone of which has been increased by time, and this gives it a still more harmonious and fascinating effect.

Discussions on the approximate date when it was executed, on its pose, on the action of the arms (which are lost), and on the question as to whether it stood alone or grouped with other figures, still agitate the critics.[1] However, it is an incomparable work, of wonderful plastic beauty, in a grand style, at once powerful and ideal, severe yet graceful and gentle, divine in expression and full of intense vitality; it can certainly rank among the most beautiful Greek statues that we know.

A head in bronze of Aphrodite (?), found in Armenia and now in the

Fig. 244.—The so-called Narcissus. Naples. (Nat. Mus.)

[1] Salomon Reinach, who with much reason regards this statue as an Amphitrite, has given us in the *Chronique des Arts* of 1900-1903 all the information to be desired on historical dates, attributions, discussions, publications, etc., etc., that refer to it. See also the *Revue archéologique* of 1902, ii., p. 207, and his latest note on the statue in the *Revue archéologique*, 1900, i., p. 99.

Fig. 245.—The Aphrodite of Melos. Louvre.
(Bruckmann.)

British Museum (Bronzes, No. 266), is also a most lovely creation in the same style (Fig. 246).

Among other celebrated sculptures on the exact classification of which the critics of to-day are not all agreed, we have the *Apollo of the Belvedere*, the *Diana of Versailles*, and the group of the *Niobids*, works of different masters, but bearing a certain analogy of style and conception to each other.

Fig. 246.—Head in bronze of Aphrodite (?). British Museum. (Rayet.)

The *Apollo of the Belvedere* (Vatican) is a copy in marble of an original statue in bronze. The god, according to all probability, held in his right hand a bow and in his left a laurel branch. This proud and impetuous figure is imbued with such grace, elegance, and agility as was never before seen to such a degree in the representation of a deity (Fig. 247).

Fig. 247.—The Apollo of the Belvedere. Vatican. (Bruckmann.)

The *Diana of Versailles* (Louvre) or *Artemis at the Chase* is also taken from a bronze original in which, probably, there was no doe; this figure of a goddess is remarkable for its elasticity and its elegant and aristocratic appearance (Fig. 248).

The group of the Niobids, of which there are antique replicas, though none are complete (the replica in

the Uffizi comprises the largest number of statues), represented the slaying of seven most beautiful youths and as many young girls and maidens under the very eyes of their mother, Niobe, by the arrows of Apollo and Artemis, to avenge the affront Niobe had offered to their own mother Leto. Probably these statues, amongst whom those of Apollo and Artemis do not appear, because the gods were supposed to be invisible, stood between the columns of a tomb in Asia Minor of the type of the Nereids' tomb at Xanthus or of the Mausoleum at Halicarnassus; they were intended, no doubt, as an allusion to the frailty of earthly happiness. A more vivid and lifelike expression of intense grief than that of the mother (Fig. 249), as she implores in vain the divine pity and help, or of terror and despair than in the children, cannot be imagined, nor could either be rendered with greater restraint.

Certain isolated replicas, much better than those in Florence, such as the *Chiaramonti Niobid* of the Vatican (Fig. 250), and the *Ilioneus* in the Glyptothek at Munich (Fig. 251) make us realise that artistic skill in modelling and execution was at the same high level as were conception and feeling in the author of this most powerful creation.

The headless statue of the *youth of Subiaco* in the Museo delle Terme shows a certain affinity of sentiment with the Ilioneus; but if we take the pose into consideration, it is allowable to doubt that it formed part of the group of Niobids (see p. 198).

Fig. 248.—The Diana of Versailles. Louvre. (Bruckmann.)

Now it is undeniable that

Fig. 249.—Niobe. Florence, Uffizi. (Bruckmann.)

all these statues, with their nervous agitation, their intensity of emotion, their passion, elegance, and refinement, reflect the state of feeling, thought and taste in Greek society from the second half of the fourth century onwards. The naturalistic, slim, and graceful forms of these figures and the method of modelling point to the evolution of the Attic School in the direction of that subtle delicacy which Praxiteles knew how to exhibit in so superior a manner.

To this phase of the fourth century belong also two great notable branches of sculpture, *portrait statues* and *sepulchral stelai and statues.*

Fig. 250.—Chiaramonti Niobid. (Vatican.)

Fig. 251.—The Ilioneus. Munich Glyptothek. (Bruckmann.)

Everyone remembers the magnificent and dignified *Sophocles* of the Lateran Museum (Fig. 252), the *Menander* of the Vatican, the *Aeschines* in the Naples Museum; they are portrait statues in which the person represented is always more or less idealised, so that his characteristic features are only given us in an abstract, conventionalised manner.

The few *sepulchral statues* of this period that have survived show a touching but externally restrained intensity of emotion (Figs. 253 and 254), and so do also the numerous *Attic sepulchral stelai.*

Fig. 252.—Sophocles, Rome. (Lateran Museum.)

Fig. 253.—Attic sepulchral statue. Berlin Museum. (Spemann.) (Bruckmann.)

Fig. 254.—Attic sepulchral relief. Lonsdale collection at Lowther Castle. (Bruckmann.)

Fig. 255.—Attic tomb relief. Berlin Museum. (Spemann.)

These stelai continue to display the themes initiated in the preceding phase, and give us with the most exquisite art domestic and familiar scenes, conceived ideally and reduced to general types (Fig. 255). With these stelai may be connected one of the *Sidon sarcophagi* in the museum of Constantinople, known as the sarcophagus of the *Mourners* (Fig. 256), who are placed all round it under a miniature Ionic pseudo-peristyle; they give, in the style of Praxiteles, a pathetic rendering of every degree of grief.

The empire founded by Alexander of Macedon in such a short space of time, and which had an equally short existence, did not leave behind it works of art that were worthy to record it historically, only a few sculptures and the copy of a painting in which appears the figure of that great man; and of him and of these works we shall speak when mentioning the productions of art in the last ten years of the phase now under consideration. But of that gigantic creation due to the personal genius of Alexander himself, the city he founded on the western shore of the Delta, in the new centre initiated by him, for the activity of the world and to which he gave his own name, there is not a trace left in the modern Arab city. Of the celebrated colossal lighthouse, erected

Fig. 256.—The sarcophagus of the mourners, from Sidon. Constantinople Museum. (Bruckmann.)

many years later, in imitation of the stepped Assyrian temples, a much diminished type remains in the Arab minarets of Egypt and in the turrets of the Italian Renaissance castles.

Lysippus, who lived in the second half of the fourth century, is the greatest artist of that short but extraordinary period. He was a native of Sicyon, and therefore belonged to the school of the Peloponnesus, and it may be said he was above all a follower of Scopas, as far as regards his severe designs and his broad and dignified style. However, he too borrowed from the manner of Praxiteles in his search after grace and accuracy of workmanship. In one respect Lysippus showed himself practically an innovator: he turned, that is, to a study of nature which he took as basis of his creations. In the antique copies of some of his works, which must have been in bronze, a material to which he reverted, the tendency is evident to elongate the figures to excess, giving them a relatively small head—a tendency especially characteristic in the decadent art of all countries.

Fig. 257.—The Apoxyomenos of Lysippus. Vatican. (Rayet.)

He dealt particularly with two types of figures:

(1) The young man, handsome and robust, with tall and slender body, as we see it in the *Apoxyomenos*, an athlete cleaning the oil and sand from his body with a strigil (marble copy in the Vatican, Fig. 257). Of the same type are the *sitting Hermes* and *two wrestlers* (three bronze statues in the Naples Museum); the *Ludovisi Ares*, in marble, in the Museo delle Terme; the *Hermes*, formerly called *Cincinnatus*, a marble statue in the Louvre, and the *praying boy*, a bronze statue in the Berlin Museum.

(2) The hero of powerful muscular frame developed by long exercise; of this type is the celebrated *Farnese Heracles* in the Naples Museum (a copy in marble by Glycon the Athenian; Fig. 258), and another in the

Fig. 258.—The Farnese Heracles. Naples, Nat. Mus.

Fig. 259.—The torso of the Belvedere. Vatican.

Pitti.[1] In the manner, or at least of the school of Lysippus are the *sitting boxer*, a statue in bronze found at Rome in the Tiber and transported to the Museo delle Terme (Fig. 260), *the head in bronze of an athlete*, discovered at Olympia, and the statue in bronze of *Heracles sitting*, discovered a few years ago at Torre Annunziata, now in the Museum at Naples.

Lysippus, it is said, was the only sculptor to whom *Alexander* the Great would ever pose for his portrait, and there are two supposed originals, or at least copies of these works, *the bust of Alexander* in marble in the Louvre (Fig. 261), and the marble statue in the Glyptothek at Munich (Fig. 262).

The equestrian statue of the *fighting Alexander*, recovered at Herculaneum, and now in the Naples Museum, is considered to be taken from one of the works of Lysippus (Fig. 263).

Under the influence of Lysippus the art of portraiture took a more realistic direction, as is seen in the *Demosthenes* of the Vatican Museum (Fig. 264).

[1] The famous torso of the Belvedere (Fig. 259) signed by the Athenian sculptor *Apollonius*, was long held to be the copy of a Heracles by Lysippus. It is now recognised as a work of the "New Attic" school of the first century B.C.—[E. S.]

To the times of Alexander of Macedon belongs the largest and most beautiful of the sarcophagi discovered at Sidon by Hamdy Bey in 1887, and taken to the Museum at Constantinople. Its usual name is the sarcophagus of Alexander, because in the scenes of the chase and of battle with the Persians which adorn the two sides, there is supposed to be the figure of Alexander on horseback (Fig. 265, also 229, on page 175). It is said to have been the sepulchre of the last King of Sidon, *Abdalonimus* (333 B.C.). It is a magnificent work, carved at Athens in Pentelic marble;

Fig. 260.—The boxer. Rome, Museo delle Terme. (Bruckmann.)

Fig. 261. — Bust of Alexander the Great. Louvre. (Bruckmann.)

Fig. 262.—Head of the statue of Alexander the Great. Glyptothek, Munich. (Furtwängler & Urlichs.)

Fig. 263. -Equestrian statuette in bronze of Alexander the Great. Naples Museum (ph. Sommer.)

its decoration of scenes in relief and rich and elegant ornamentation still preserves the colouring in all its freshness and brilliancy; and thus we obtain an exact idea of the polychromy of Greek sculpture, which as a rule was applied to all statues as well as low reliefs and high reliefs, as much to groups in pediments as to detached figures (this fact we have only occasionally noted in order to avoid repetition).

EXAMPLES OF SCULPTURES OF THE FOURTH CENTURY B.C.

Scopas: *Two male heads* in marble, fragments of the decoration of the Temple of Athena Alea at Tegea. Athens Mus.
Head of Meleager (?), marble. Rome, Villa Medici.
Apollo Citharœdus. Rome, Vatican Mus.[1]

[1] This Apollo belongs to the group of Muses in the same room; the whole group is now thought to be Praxitelean rather than Skopasian; see Amelung-Holtzinger I., p. 99 *ff.*—[E. S.]

Fig. 264.—Demosthenes. Vatican. (Furtwängler & Urlichs.)

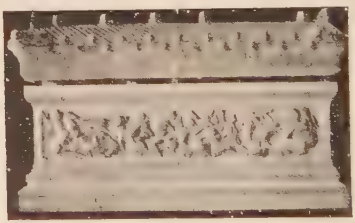


Fig. 265.—The so-called sarcophagus of Alexander. Constantinople, Imp. Mus. (Fig. 229a, page 175.)

Allied to Scopas :

Heracles, Lansdowne collection, copy in marble. London.
Hermes of the Palatine, copy in marble. Rome, Mus. delle Terme.
Meleager, copy in marble. Rome, Vatican Mus.
Reliefs of the *columna caelata* of the Artemiseum at Ephesus. Brit. Mus.
The *Demeter* of Cnidus. Brit. Mus.
Statue of Hypnos. Madrid.
Bronze head of Hypnos. Brit. Mus. (Fig. 267).

The sculptures of the Mausoleum :

Colossal statues of Mausolus and Artemisia, marble. Brit. Mus.
Reliefs from the frieze of the Mausoleum at Halicarnassus : combat of the Greeks with the Amazons. Brit. Mus.
Two figures of *lions*. Brit. Mus.
Fragments of an *equestrian statue*. Brit. Mus.

Cephisodotus the elder : *Eirene and Plutus*, group in marble. Munich Glyptothek.

Praxiteles : The *Hermes* of Olympia, marble. Olympia Mus.
Bust of *Eubuleus* found at Eleusis, marble. Athens Mus.
The *Aphrodite* of Cnidus, copy in marble. Rome, Vatican.
Another copy. Munich Glyptothek.
Aphrodite, head in marble, good copy. Berlin, Kaufmann collection.
Bust of Aphrodite, original in Parian marble. Leconfield collection, London.
Apollo Sauroctonus, copy in marble. Rome, Vatican.
Eros of Centocelle, marble Rome, Vatican.
Eros, marble. Naples Mus.

Manner or school of Praxiteles :

Hera or Ludovisi Juno, marble. Rome, Mus. delle Terme.
Diana of Gabii, marble. Louvre.
Venus dei Medici, marble. Florence, Uffizi (Fig. 266).

Fig. 266.—Head of the Venus dei Medici Uffizi

Narcissus of Pompei, bronze. Naples Mus.
Zeus of Otricoli, bust in marble. Rome, Vatican (see Fig. 196, page 156).

Master-pieces of that time:

The Aphrodite of Melos, Parian marble. Louvre.
Capitoline Venus, marble. Rome, Capitol.
Venus of Capua, marble. Naples Mus.
Venus of Arles, marble. Louvre.
A female head in bronze (Aphrodite?). Brit. Mus.
The *Apollo of the Belvedere*, marble. Rome, Vatican.
The *Diana of Versailles*, marble. Louvre.
The *group of the Niobids*, copy in marble. Uffizi.
The *Chiaramonti Niobid*, marble. Rome, Vatican.
The *Ilioneus*, marble. Munich Glyptothek.
The *boy of Subiaco*, marble (now attributed by Furtwängler to the period of Hadrian). Rome, Mus. delle Terme.
Sophocles, marble. Rome, Lateran Mus.
Menander, marble. Rome, Vatican.
Æschines, marble. Naples Mus.
Statue of a nymph (Leda?) sitting on a swan. Pentelic marble. Boston Mus. of Fine Arts (Fig. 268).
Attic sepulchral stelai. Athens, Dipylon and Nat. Mus.
The sarcophagus of the mourning women, manner of Praxiteles: from Sidon, now at Constantinople Imp. Mus.

Fig. 267.—Bronze bust of Hypnos. British Museum. (Bruckmann.)

Fig. 268.—Statue of nymph (Leda?) sitting on a swan. Boston Museum. (Bruckmann.)

Lysippus :

The Apoxyomenos, marble. Rome, Vatican.

The *Farnese Heracles*, marble. Naples Museum.

The *Heracles* (same type), marble. Florence. Pitti.

Torso of the Belvedere, marble. Rome, Vatican.

Bust of Alexander of Macedon, marble. Louvre.

Statue of Alexander, marble. Munich Glyptothek.

Demosthenes, marble. Rome, Vatican.

Manner or school of Lysippus :

Hermes sitting, bronze. Naples Mus.

The *Ludovisi Ares*, marble. Rome, Mus. delle Terme.

The *Hermes* called *Cincinnatus*, marble. Louvre.

Fig. 269.—The Matron from Herculaneum. Dresden, Albertinum. (Furtwängler & Urlichs.)

Fig. 270.—Statue (Praxitelean) of the Muse Melpomene. Vatican. (Furtwängler & Urlichs.)

The *praying boy*, bronze. Berlin Mus.

The *Matron from Herculaneum*, Roman copy in marble of a Greek statue (Fig. 269). Dresden, Albertinum.

Head of an Athlete, bronze. Olympia Mus.

Heracles sitting, bronze from Torre Annunziata. Naples Mus.

Equestrian statuette of Alexander, bronze. Naples Mus.

Poseidon, marble. Rome, Lateran Mus.

Boxer sitting, bronze. Rome, Mus. delle Terme.

The sarcophagus (called of *Alexander*), Pentelic marble. Constantinople Mus.

Fig. 271.—Mosaic of the battle of Alexander with Darius. Naples, National Museum. (Baumeister.)

Some idea of *Greek painting* has been gained from replicas of the Roman epoch.

It is natural that the most celebrated and admired masterpieces of Greek painting should have been reproduced, not only at the time of their appearance but also in the following centuries, and therefore in Italy too at the period of the prosperity of the Roman people. And in fact, some of the paintings discovered at Rome, at Herculaneum and Pompei, are considered copies or at least free replicas of Greek originals of the fourth century (while the others are mostly ascribed to the Alexandrian School or its offshoots).

Specially to be noted are:

The fresco discovered at Rome on the Palatine in the so-called House of Livia, representing *Io guarded by Argus and freed by Hermes*. It is considered to be a fairly close reproduction of a celebrated picture in tempera by Nicias, the contemporary of Praxiteles and of Alexander the Great (Fig. 272).

The fresco of the Naples Museum, recovered during the excavations at Herculaneum, representing *Medea* erect, holding a sword in her hand. This might be a reminiscence

of the picture of Timomachus of Byzantium, in which was depicted "Medea about to slay her sons."

The celebrated fresco called the *Nozze Aldobrandine* (the Aldobrandini Marriage), kept in the Vatican Museum,[1] is a reproduction during the first century of the Roman Empire of a Greek painting anterior to Alexander the Great. It represents the moment of parting between the bride and her family (Fig. 273).

Fig. 272.—Io guarded by Argus. Roman copy of a Greek painting. Rome (Palatine).

The mosaic of the *battle of Alexander and Darius near Issus*, found in the house of the Faun at Pompei, and taken to the museum at Naples, is probably by an artist of the Alexandrian School, but a copy of a celebrated painting by Philoxenos (Fig. 271).

None of the paintings of Apelles have yet been met with among the Roman copies brought to light, but it

Fig. 273.—The "Nozze Aldobrandine." Roman copy of a Greek painting. Vatican (Girard).

[1] Discovered on the Esquiline in the sixteenth century, and at first the property of Cardinal Cinzio Aldobrandini.

Fig. 274.—Achilles recognised by Ulysses. Pompeian painting. Repetition of a Greek original. Naples, Nat. Mus. (Photo: Alinari.)

is supposed that the Pompeian fresco of *Achilles recognised by Ulysses* (Fig. 274) is the copy of a painting by Aetion, an artist of the school of that great master.

When we look at these productions, we can only say that they enable us to lift a small part of the veil that hides Greek painting from our eyes, for they give us merely reproductions that have been altered by passing through several successive copies, and they cannot therefore be more than approximate reminiscences of their respective originals. However, even from this little we can trace the expression of the inward feelings of the soul (in the Medea) of agitation and anger (in the figure of Darius in the mosaic), of the re-awakening of hope (in the figure of Io); we also note skill in the grouping of the figures and in giving animation to the scene (in the fresco of Achilles and the mosaic of the battle). There is generally to be found in them a plastic effect, the figures arranged sometimes as in a frieze (in the Nozze Aldobrandine), also a lack of perspective, linear as well as aerial, and an absence of landscape, except as a background for the composition.

Fig. 275.—Painted ornament on a Greek vase.

Fig. 276.—The altar of Pergamon. Restoration by R. Bohn.

(3) The Hellenistic Period.

(from the death of Alexander to the end of the Roman Empire.)

At the death of Alexander the Great the dream of a Greek Empire vanished: political unity was broken up. But there remained the much greater ideal conquest, the intellectual and artistic empire of the Hellenes, which had taken firm root among all the civilised peoples of the ancient Eastern and Western world.

This new period of Greek civilisation is called Hellenistic, and the same name is given to its art.

The break up of the empire gave origin to many States and independent groups. The new kingdoms of Macedonia and Thrace arose, of Syria with the new cities of Antioch and Seleucia, of Pergamon in Mysia, of Egypt with its principal centre at Alexandria, and the prosperous maritime republic of Rhodes; and in Greece a number of the independent cities formed the Achæan League.

Attica still preserved her ancient artistic and intellectual supremacy, but all these new States formed so many new homes of art; their sovereigns indulged in dreams of splendour, of magnificent cities, colossal and pompous monuments, with the most sumptuous decoration. Artists, while preserving their heritage of the style and

forms of ideal Greek Art of the best period, supplied these new demands with enthusiasm and eagerness, and infused into art that restless spirit that had taken possession of all minds ; they too now only imagined extraordinary and splendid edifices and sculptures animated by dramatic passion ; at the same time they tended more and more towards naturalism and picturesqueness.

Notwithstanding that Greek Art was now divided into so many diverse schools, and that each of these artistic schools had its peculiar characteristics and qualities, certain general characteristics of ideality and of style still persisted, in the same way that unity still persisted in Greek civilisation, literature, and culture. We find less, it is true, of the antique, sense of moderation, equilibrium, harmony, and nobility, and yet it must be said that Greek Art again accomplished a marvellous evolution, rich in works of splendid and artistic magnificence : and the vitality of Greek genius and art is so strong that, like Greek literature, art survived even after Greece and the various Graeco-Oriental States had lost their independence, and did not cease to produce till the ancient world had ceased to exist.

ARCHITECTURE.

The architecture of the Hellenistic period, while still keeping to the principles, organism, and style of the Greeks, accomplished, under the influence of the Oriental Art of Mesopotamia, Persia, and Egypt, a remarkable evolution in the direction of colossal and grandiose proportions, and of a pomp that was truly oriental. The new cities no longer had tortuous and narrow streets in picturesque disorder like those of ancient Athens, but were laid out on a regular geometrical and symmetrical plan, and had great thoroughfares flanked by splendid monumental edifices, with colonnades, grouped in correct but frigid regularity (Choisy). At those spots in the city where its life and activity were centred, the *agorai*, or ancient markets and places of public assembly, developed into groups of monumental buildings in several stories (*stoai*) of basilicas, gymnasia, palæstrae, libraries, and museums, with rich and stately decoration. The great size of these

buildings and their splendour was still consistent with the feeling for nobility inherent in Greek forms; but, without abandoning for the most part the fundamental constructive principles of columns bearing a horizontal entablature, Hellenistic architecture in the new Asiatic cities of Seleucia, Antioch, Pergamon and Damascus, and of Alexandria, adopted in some of its buildings the arch and the vaulted roof and probably also the cupola.

The Doric order still prevailed in some of the temples of Pergamon, but was lighter and more delicate, and the Ionic and Corinthian were preferred: in buildings of two stories, generally the ground story was Doric, the upper Ionic (Fig. 277); the Corinthian, always preferred for the interior of buildings, where it could be more easily admired, because the distance was less great and the light more subdued, passed later to the exterior also, as for example at Athens, in the temple of the *Olympian Zeus*, and in the *Tower of the Winds*, and in the Propylæa at Eleusis. Egyptian and Persian influence are also found in capitals. In the interior of a portico at Pergamon the columns have a bell-shaped capital with palm leaves, and in the interior of a portico adjoining the temple of Apollo at Delos, instead of a capital they carry semi-bulls.

Fig. 277. Restoration of a portico at Pergamon.

In the island of Samothrace was a high and spacious circular edifice, the *Rotunda of Arsinoë*, a splendid temple in marble, dedicated by Arsinoë, daughter of Ptolemy II. of Egypt. It had two stories, the upper Doric; in the interior were Corinthian semi-columns (Fig. 278).

At Olympia, later, was erected the *Exedra of Herodes Atticus*, a colossal monumental fountain in the form of a semicircular niche covered by a half cupola, lined inside with marble and adorned with statues.

The Basilica, the ancient public portico under which the *basileus* (magistrate) administered justice, now enlarged and closed in like a temple, was adapted to various uses, for tribunals, assemblies, etc., and its style developed definitely into a building rectangular in plan supported on a stepped platform, with a colonnade surrounding a large hall, sub-divided into aisles by rows of columns.

In the island of Samothrace again, dedicated to the cult of their mysteries, was the temple of the Cabeiri, which was of most peculiar construction, and is the real prototype of the Christian basilica. Rectangular in plan, it had a portico with an atrium in front only, and therefore only one façade; the interior had three aisles, subdivided by transverse walls and closed at the end by a regular apse or semicircular niche inserted in the actual perimeter of the building (Springer-Michaelis, Fig. 531).

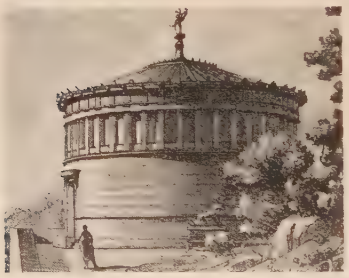


Fig. 278.—The Rotunda of Arsinoe in Samothrace. Restoration by Niemann.

The private dwelling-house of the richer classes of the Hellenistic period was peculiar. It was composed of two parts. The first was the residential portion, consisting of a courtyard with a colonnade that ran round the four sides, along which were ranged the dwelling-rooms; the room facing the entrance was much more spacious, at once a parlour, and also the workroom of the mistress of the house and her women. The entrance from the street was in the form of a long and narrow passage flanked by offices, the porter's room, and the stables, etc. The other portion of the house consisted of a group of reception rooms, and was connected with the first portion by means of a long corridor. The entrance for visitors was from the street, through a great vestibule flanked by small apartments, intended for guests. Here, too, beyond the vestibule, was another court still larger and more beautiful, with a peristyle and rooms

round it for receptions and banquets, the library, and collection of works and objects of art, which at that time were much sought after (*cf.* Springer-Michaelis, p. 301).

The interior decoration of the walls of the halls, the palaces and houses of the wealthy, were Greek in plan but Oriental as regards material, being of precious marbles of various colours with platings of metal. The pavements were embellished with mosaics, not only of ornamental design but also with representations of animals, still life, etc.

Fig. 279.—The Victory of Samothrace. Louvre. (Seemann.)

SCULPTURE.

No really new school was formed from the art of the much disturbed kingdom of Thrace and Macedonia, and of the Syrian kingdom of the Seleucids. It was only a further development of the art of the preceding period, especially of the manner of Scopas, animated with that plastic extravagance of lines and forms and that dramatic restlessness peculiar to those times, but which did not prevent the production of fresh masterpieces.

The Victory of Samothrace (Fig. 279), a splendid statue, forming a worthy pendent to the Aphrodite of Melos in the same museum of the Louvre, was set up on the rocky summit of Mount Phengaris in the island of Samothrace, where it had been dedicated by Demetrius Poliorcetes as a votive monument in celebration of his naval victory in the waters of Cyprus, over the fleet of Ptolemy, in 306

Fig. 280.—The group of Menelaus and Patroclus. Florence, Loggia dei Lanzi. (Bruckmann.)

with wonderful plastic forms and magnificent drapery, which seems as if blown by the wind from the sea. It is a marvellous work in a broad and powerful style.

The group of Menelaus and Patroclus in the Loggia dei Lanzi at Florence (Fig. 280) displays some affinity of style. This work from the moment of its production and for long after, must have been very

[1] Discovered in 1863. Fresh excavations in 1866 and others in 1879 resulted in the recovery, first of the wings, then of the blocks of the pedestal.

B.C.[1] The reverse of a silver coin of Demetrius enables us to imagine what the statue must have been when complete and restored to its right position; Victory is standing on the prow of a ship, grasping a trumpet and beating her wings as she sounds a fanfare of triumph! The base or prow of the ship is a mere fragment, the figure itself is without head and arms, and is no more than the trunk of a statue; notwithstanding this it is a masterpiece of lifelike vigour, of impassioned, forward movement, of noble and graceful mien

Fig. 281.—Impersonation of the city of Antioch. Vatican.

much admired, for many copies of it survive, as well as some fragments, one of which is the celebrated torso known as "the Pasquino," at Rome.

The Tyche of Antioch, or Fortune of the city of Antioch, is certainly a work of the period of the Seleucids. A good reduced copy of it is in the Vatican Museum (Fig. 281). This striking impersonation and allegory (it embodies the prosperity of a city) is also an example of anthropomorphic sculpture. In fact, besides the figure of Antioch seated, with a mural crown on her head, a bunch of ears of corn in her right hand, and her left resting on the rock, we see under her feet the impersonation of the river Orontes (on whose banks the city stood), figured as a youth, swimming, who lifts his head to gaze at Antioch. The naturalistic style of this work has caused it to be attributed to the school of Lysippus.

Fig. 282.—A Hellenistic prince. Rome, Mus. delle Terme. (Hirth.)

The Art of the Seleucids has left us also several portraits, broad and at the same time naturalistic in style (the result of a fusion of the two manners of Scopas and Lysippus), and these often pompous personifications of powerful princes and sovereigns are of noteworthy importance. Such is the statue recovered at Rome in 1884, and now in the Museo delle Terme, which some critics consider to represent *Alexander I.* (*Balas*), *King of Syria;* it is proud in its bearing, sculptured in a broad and generalised style (Fig. 282).

Fig. 283.—Bust of Antiochus III. Louvre. (Bruckmann.)

We must here also note the portrait busts of *Seleucus Nicator* in the Naples

Fig. 284.—The group called Arria and Pætus. School of Pergamon. Rome, Mus. delle Terme. (Spemann.)

Museum, of *Antiochus III.* in the Louvre (Fig. 283), and of *Euthydemos I.*, King of Bactriana, a strange type of coarse individuality, in the Torlonia Museum.

In the same museum is a *seated female statue*, the prototype of the sitting lady in the Capitoline Museum (so-called "Agrippina").

The school of Pergamon in Mysia in Asia Minor marks the culminating point of Hellenistic Art. Its decorative series, in a grand spectacular style, display that pomp, exaggeration, over-excitement and agitation of movement that contrast with the calm austerity, repose, and moderation of the pure and graceful school of Pheidias. Yet, in spite of this they impress us by their largeness of style and the exuberance of life that seems to vibrate through them.

Fig. 285.—A Persian fighting. School of Pergamon. Vatican. (Bruckmann.)

The principal series of the school of Pergamon are three:

1. The series of votive statues and groups consecrated by Attalus I. in the temple of Athena Polias at Pergamon, in celebration of his victories over the Gauls after 241 B.C., of which we possess some antique copies: the *Dying Gaul* in the

Capitol (Fig. 286), and the group of a *Gaul and his wife*[1] in the Ludovisi collection, now in the Museo delle Terme (Fig. 284).

Fig. 286.—The dying Gaul. Rome, Capitoline Museum.

2. The other series of figures in bronze, dedicated also by Attalus I. on the Acropolis at Athens, representing the *Gigantomachy, the combat with the Amazons, the battle of Marathon*, and *the defeat of the Gauls*. Marble copies of certain of their figures are in the Naples Museum, the Vatican, the Archæological Museum at Venice, the Louvre, etc. (Figs. 285 and 287).

3. The decorations in high relief, of the *Altar of Zeus and Athena*, dedicated at Pergamon by Eumenes (197-159 B.C.).

This altar of colossal dimensions (the basis alone measures 30 square metres) was erected on the Acropolis at Pergamon in the midst of other magnificent buildings

[1] It represents a Gaul who has killed his wife to prevent her from falling into the hands of the enemy, and then stabs himself. (Formerly called "Arria and Pætus.")

Fig. 287.—Dying Gaul. School of Pergamon. Naples, National Museum. (Bruckmann.)

Fig. 283.—Detail of the Gigantomachy of the altar of Pergamon. Berlin Mus. (Rayet.)

(Fig. 276); it stood on a terrace, surrounded on three sides by a colonnade in the Ionic style, and was reached on the open side by a monumental flight of steps. The whole basis or podium of the colonnade was ornamented with a frieze in high relief,[1] representing in colossal proportions the *struggle of the Titans with the gods of Olympus*, whose heights they are attempting to scale. The frieze was 2.30 metres in height, and ran round a length of 100 metres (we give a detail in Fig. 288).

Those portions that Humann was able to recover in his excavations have been put together in the Berlin Museum. As all the deities of Olympus, as well as the demi-gods, heroes, etc., are here represented, all with their names indicated and their proper characteristics, this frieze forms a veritable encyclopædia of Greek mythology. It awakens to-day the same enthusiasm that was excited in former days by the group of the Laocoon, the Apollo of the Belvedere, and the Aphrodite of Melos. But though appreciations in matters of art are constantly changing, the gigantomachy of Pergamon, the last great manifestation of Greek Art, will always be admired for the unity of its design and inspiration, for its powerful dramatic expression, for the boldness and freedom of the wild and tumultuous movement, maintained vigorously throughout a work which must have

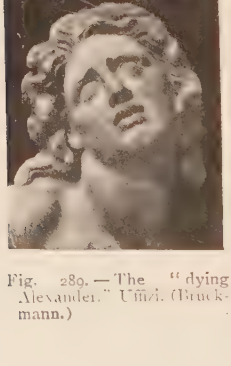


Fig. 289.—The "dying Alexander." Uffizi. (Bruckmann.)

[1] Discovered by Karl Humann, in excavations carried on from 1878 to 1886.

been executed by several artists in collaboration.

To the same school belong the so-called *Borghese Gladiator* of the Louvre (Fig. 290); the statue of a combatant holding up his shield to parry the blows of a horseman;[1] the *two wrestlers* in the tribune of the Uffizi (Fig. 291); the bust known as the *dying Alexander* in the Uffizi (Fig. 289); the *slave sharpening his knife*, also in the Uffizi (Fig. 291a), and finally the lost original of the Roman figure known as *Thusnelda*, in the Loggia dei Lanzi.

Fig. 290.—The so-called Borghese gladiator. Copy of a statue of the school of Pergamon. Louvre. (Rayet.)

The *school of Tralles* and that which existed in the flourishing island of *Rhodes* for more than two centuries, between 250 and 43 B.C., have given us respectively two remarkable productions, the so-called *Farnese Bull* and the *Laocoon*.[2]

Fig. 291.—The wrestlers. Tribune of the Uffizi. (Bruckmann.)

[1] The statue in the Louvre is a copy of the statue by Agasias of Ephesus. Some critics think it represents a victorious Hoplitodromos.

[2] It was at Rhodes that Chares of

Fig. 291a.—The slave sharpening his knife. Tribune of the Uffizi. (Spemann.)

The group known as the *Farnese Bull*, the work of the sculptors Apollonius and Tauriscus of Tralles (Asia Minor), formerly belonging to the Farnese and now in the National Museum at Naples, represents the punishment of Dirce. We see Amphion and Zethus, who, to avenge their Mother Antiope, are tying Dirce to a wild bull. This work is a notable example of the increasing tendency in Hellenistic sculpture towards a picturesque style (Fig. 292).

The group of the *Laocoon* in the Belvedere of the Vatican (Fig. 293) is certainly the most celebrated work of that school, and one of the last fine creations of Greek Art. Pliny the Younger, who saw it in the palace of Titus, to which it had been transported, had left a record of it in his writings, and so it was easy to identify it when it was discovered in 1506 in the days of Michelangelo.[1] It was

Fig. 292.—The Farnese Bull. Punishment of Dirce. Naples, Nat. Mus.

Lindus, a follower of Lysippus, erected, about 281 B.C., the gigantic statue of Helios, the celebrated Colossus of Rhodes.

[1] It was restored by Montorsoli, though not accurately: the right arm of the father and that of the younger of the sons (to the left of the spectator) must originally have been bent, making the outline of the group on that side much more symmetrical

the work of Agesander, Athenodorus, and Polydorus of Rhodes, who lived, according to some, in the first, according to others in the second century B.C. Sculpture, in possession of a perfect knowledge of the human organism, its anatomy and its movements, together with the power of expressing the emotions of the soul; in possession, too, of all the resources of plastic art and of astonishing skill, has, in this creation, which evidently aims at pictorial effect, carried to its highest point the development of the dramatic style of the school of Pergamon. In a sensational manner art here reproduces physical agony and its effect on the whole body, as well as the profound anguish and intense mental pain of the father, who not only himself struggles desperately against death, but is compelled to be the powerless witness of the death of his sons, one of whom is just falling and the other calling on him in vain for help. We have here before us the highest degree of power, and certainly also the extreme admissible limit to which sculpture could be carried.

Fig. 293. -The group of the Laocoon. Vatican.

The Alexandrian School, developed in Egypt at the time of the Ptolemies, contemporary with all the other schools of the Hellenistic period, had the most continuous, uninterrupted, and prolonged existence of them all. It was extinguished or rather disappeared with the end of the Roman Empire and of the ancient world, and insensibly became merged into the beginnings of Christian Art, to which it contributed some of its principal elements.[1] This

[1] Alexander, in founding the city to which he gave his name, intended to make it the political capital of the Greek world; his

Bruckmann.)

art is of peculiar importance from its specially pictorial character both in genre subjects and symbolical impersonations, and of still greater importance because of its influence on the other schools of Pergamon, Rhodes, etc., and above all, because of its diffusion [illegible] Roman Empire. This diffusion [illegible] out in every sort of way by the importation [illegible] works produced on Italian soil, and by the [illegible] it exercised in the formation of the [illegible] man sculpture and painting.

[illegible] that the Alexandrian School acquired [illegible] ancient Egyptian [illegible] sculpture, and in the industrial minor arts [illegible] by models of Egyptian technical skill, and felt [illegible] solemn grandeur of nature which is [illegible] Valley of the Nile.

[illegible] tried, and interesting as are the works, both [illegible] small, that have come down to us of this Alexandrian Art, we do not yet know (and possibly they never existed) any of its creations that can be compared with the Pergamene Gigantomachy or with the Laocoon. Its style is broad, grand, and pictorial, its plastic modelling naturalistic and yet generalised and simplified,

F. 225.—Bust of Oceanus.

[illegible]th prevented this, but Alexandria became all the same the new intellectual capital, at least it was the centre of learning, of libraries and museums, the [illegible] of men of science, of philosophers [illegible] artists, on whom devolved the intellectual and artistic heritage of the

Fig. 296.—The Flora Farnese. Naples, Nat. Mus. (Bruckmann.)

as we always find it in Greek Art.

The statue of the *Nile* in the Vatican (Fig. 294) is a recumbent colossus, serene in his majestic grandeur,[1] the most noteworthy of Alexandrian anthropomorphic creations, beside which we should place the bust of *Oceanus*, covered with waves and seaweed, also in the Vatican (Fig. 295).

Of the same style of sculpture are: the famous *Barberini Faun* in the Glyptothek at Munich, the magnificent *Farnese Flora* at Naples (Fig. 296), the group of *Eros and the Centaur* in the Louvre, the *Boy with the goose* (Fig. 297), and the bust of *Zeus Serapis* in the Vatican (see Fig. 197, p. 156), the busts of *Homer* at Schwerin and at Naples (Fig. 299), the bust of *Dionysus* known as *Ariadne* in the Capitoline Museum (Fig. 300), and the *Sarcophagus of the Amazons* at Vienna (Fig. 298).

Fig. 297.—The boy with the goose. Vatican.

1 The sixteen little figures of *putti* symbolise the sixteen cubits, the height to which rose the inundation of the Nile.

Fig. 298.—The Amazon sarcophagus. Vienna. (Bruckmann.)

The *Borghese Daphne* (Jacobsen Collection) brings us back to a graceful naturalism, while the bust of an Alexandrian poet, incorrectly called *Seneca*, in the Naples Museum, exhibits a severer style of naturalistic treatment (Fig. 302).

In the series of typical impersonations in Alexandrian Art (besides the Nile, the Ocean, and the Barberini Faun, already mentioned), a prominent place is held by Fauns and Sileni, of which the most pleasing is the *Dancing Faun* of the Naples Museum (a bronze recovered at Pompei).

Naturalism is closely associated with realism, hence the clever reproductions of homely types of old age in

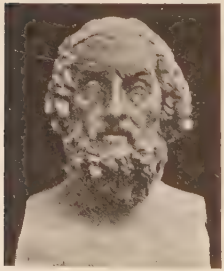


Fig. 299.—Bust of Homer. Library of the Grand Duke of Schwerin. (Furtwängler & Urlichs.)

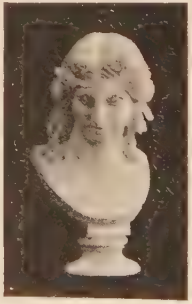


Fig. 300.—Bust of Dionysus, known as Ariadne. Rome, Capitoline Museum.

innumerable statues and busts in basalt, marble, and in bronze, dispersed throughout the museums of Europe. We have aged shepherds, old country women with a sheep, fishermen (Fig. 301), traders, singers, and boys from Nubia, acrobats, etc.; it is the style which in modern Art we call *genre*, with all its attractiveness and its pleasing variety of subject. Among the busts, that of a native of Libya in the British Museum is worthy of note (Fig. 303).

Fig. 301.—Statue of a fisherman. Rome, Palazzo dei Conservatori. (Bruckmann.)

Pictures in relief are also a new class of creation of the Alexandrian School, and one of the most frequent, they are really pictorial in style, with backgrounds of landscape and buildings. Sometimes they are grand and serious in idea, sometimes idyllic. These reliefs show clever devices of multiplication of planes and of backgrounds and distances. They served like pictures to adorn the inside walls of houses. We have some beautiful specimens: at Rome—in the Palazzo Spada, *Bellerophon leading Pegasus to*

Fig. 302.—Bust of Seneca? Naples, Nat. Mus.

Fig. 303.—Bust of a native of Libya. Brit. Mus. (Rayet.)

Fig. 304.—Bellerophon taking Pegasus to water. Relief. Rome, Pal. Spada. (Schreiber.)

water (Fig. 304); in the Capitoline Museum, *Perseus rescuing Andromeda* (Fig. 305); in the Villa Albani, *Polyphemus and Eros;* in the Museo delle Terme, *Dionysiac Scenes;* in the Museum of Vienna, *The lioness suckling her cubs;* and in the Glyptothek of Munich, the highly interesting relief of *the peasant leading his heifer to market* (Fig. 306).

Other Greek schools besides the Alexandrian, that is the *Attic School* and *others in Asia Minor*, continued their productivity throughout the closing centuries of the ancient era, when the Greek world had fallen under the dominion of Rome, and when Greek civilisation and art in their turn dominated the Roman world. The Attic School especially, now counted delicate workers and also most capable copyists, established in Rome, engaged in the reproduction of the Greek masterpieces of preceding cen-

Fig. 305.—Perseus releasing Andromeda. Relief. Rome, Capitoline Mus. (Schreiber.)

Fig. 306.—Peasant on his way to market. Relief. Munich Glyptothek.

turies for the benefit of rich Romans. Of most of these copies we have already made mention in various passages dealing with their respective lost originals. We owe many valuable copies of the best Greek masterpieces to the schools of Asia Minor.

We shall speak of plastic works that have to do with the industrial arts in the following paragraph.

Examples of Sculpture of the Hellenistic Period.

Victory of Samothrace, marble. Louvre.
Group of *Menelaus and Patroclus*, marble. Florence, Loggia dei Lanzi.
Fragment of another copy of the same, marble. Rome, Vatican.
Head of *Menelaus*, from another copy, marble. Rome, Vatican.
The Tyche of *Antioch*. Rome, Vatican.
Alexander I. (Balas), King of Syria, statue in bronze. Rome, Mus. delle Terme.

Fig. 397.—Ornament painted on a Greek vase.

Seleucus Nicator, bust in bronze. Naples, Nat. Mus.
Antiochus III., marble. Louvre.
Euthydemus I., King of Bactriana, marble. Rome, Torlonia Mus.
Sitting statue of a Greek lady. Rome, Torlonia Mus.
Odysseus. Copy in marble, from a Greek original in bronze. Venice, Archæological Mus.

School of Pergamon:

The *dying Gaul*. Rome, Capitoline Mus.
A Gaul stabbing himself after having killed his wife. Rome, Mus. delle Terme.
Statues of *Giants, Amazons, Persians*; antique copies in marble, dedicated by Attalus I., at Athens. Naples, Nat. Mus.
Statues of *Gauls*, as above. Venice, Archæol. Mus.
A *Persian*, as above. Rome, Vatican; another, in the Louvre.

Fig. 308.—The Ludovisi Erinnys. Rome, Mus. delle Terme. (Bruckmann.)

High relief of the *Gigantomachy*, original frieze in marble of the altar at Pergamon. Berlin Mus.

Female head, from Pergamon, marble. Berlin Mus.

The so-called *Borghese Gladiator*, antique copy in marble. Louvre (Fig. 290).

The bust known as *the Dying Alexander*. Florence, Uffizi (Fig. 289).

The *knife sharpener*. Florence, Uffizi (Fig. 291a).

The *two wrestlers*, antique copy in marble. Florence, Uffizi (in the Tribune). Fig. 291.

The so-called *Thusnelda*, Roman work perhaps after a Pergamene original. Florence, Loggia dei Lanzi.

School of Rhodes :

The *Farnese Bull* or punishment of Dirce, marble. Naples, Nat. Mus. (Fig. 292).

Group of the *Laocoon* (in the Belvedere). Rome, Vatican (Fig. 293).

The *Ludovisi Medusa* or Sleeping Erinnys, marble. Rome, Mus. delle Terme (Fig. 308).

The Sleeping Ariadne, statue in marble. Rome, Vatican (Fig. 308a).

Figs. 309 and 309a.—The two Centaurs. Rome, Capitoline Mus. (Bruckmann.)

Fig. 308a.—Sleeping Ariadne. Vatican (Bruckmann.)

School of Alexandria :

The Nile, marble. Rome, Vatican (Fig. 294).
Bust of *Oceanus*, marble. Rome, Vatican (Fig. 295).
The Barberini Faun, marble. Munich Glyptothek.
The Farnese Flora, marble. Naples, Nat. Mus. (Fig. 296).
Group of *Centaur and Eros*, marble. Louvre.
The *Boy with the goose*, marble. Rome, Vatican.
The *two Centaurs;* copy by Aristeas and Papias of the time of Hadrian. Rome, Capitoline Museum (Figs. 309 and 309a).
The *Borghese Daphne*, marble (Jacobsen Collection, Copenhagen).
Zeus Serapis, marble. Rome, Vatican.
Bust of Homer, marble. Naples, Nat. Mus. and Schwerin Library.

Fig. 310.—Statuette in bronze of Nike (Victory). Naples, Nat. Mus. (Bruckmann.)

Fig. 311.—Bronze Bust, called Berenice. Naples, Nat. Mus.

Fig. 312.—Female bust in bronze. Naples, Nat. Mus. (Bruckmann.)

Bust of *Dionysus*, called Ariadne. Rome, Capitoline Mus.

Bust of a poet, so-called *Seneca*. Naples, Nat. Mus.

The sarcophagus of the *Amazons*, marble. Vienna Mus.

The *Dancing Faun*, statuette in bronze. Naples, Nat. Mus.

Statuette of *Nike*, Victory, with outspread wings, bronze (Pompei). Naples, Nat. Mus. (Fig. 310).

Old peasant woman with her sheep, marble. Rome, Pal. dei Conservatori.

Old fisherman, marble. Rome, ibid.

Nubian acrobat, marble. Brit. Mus.

Nubian singer, bronze. Paris, Cab. des médailles.

Head of a Libyan, bronze. British Mus.

Bronze Bust, called *Berenice*. Naples, Nat. Mus. (Fig. 311).

Bronze *Female Bust*. Naples, Nat. Mus. (Fig. 312).

Double Herm of *Herodotus and Thucydides*. Naples, Nat. Mus. (Fig. 313).

Relief of *Bellerophon taking Pegasus to water*. Rome, Pal. Spada.

Relief of *Perseus releasing Andromeda*. Rome, Cap. Mus.

Relief of *Polyphemus and Eros*. Rome, Villa Albani.

Relief of the *Lioness and Cubs*. Vienna, Nat. Mus.

Relief of the *peasant driving his heifer to market*. Munich Glyptothek.

Fig. 313.—Double Herm of Herodotus and Thucydides. Naples, Nat. Mus. (Bruckmann.)

ALEXANDRIAN PAINTING.

The Alexandrian School brought about a great advance in painting. It introduced landscape; at first there had only appeared some indication of a background of sky, a rock or a tree, and nothing more; now landscape forms an integral part of the picture and is indicated in detail. Thus in certain paintings the figures are reduced in size and they serve merely to complete the subject suggested by means of the landscape, a subject generally mythological.

The landscapes with scenes from the Odyssey, discovered on the Esquiline in 1840 and taken to the Vatican Library, are in all probability reproductions of Alexandrian paintings. They decorated the upper part of the walls of a room, divided by small pilasters, which gave the illusion of an open loggia from which the eye could contemplate a succession of country scenes enlivened by little figures. Seven of these pictures have been preserved; in four of them we have the adventures of Ulysses in the country of the Læstrygones; in two others his visit to the Realm of the Shades (Fig. 314), and in the seventh his adventures in the island of Circe. The landscapes are not exact reproductions of definite views and localities, but general impressions gathered from memory, enlivened by figures suited to the subject.

Fig. 314.—Ulysses in the Realm of Shades. Painting discovered on the Esquiline. Vatican library.

It was not possible for all (rarely even for the wealthy proprietors of great houses, and still less for those who were not so rich) to possess original pictures to hang on the walls of their reception and living rooms. Thus, from the Pergamene and Alexandrian periods onwards, except for a few copies easily transported, many amateurs perforce contented themselves with reproductions of celebrated works or at least of excellent and pleasing pictures painted straight on to their walls. We have, in a great number of the mural paintings of Herculaneum and Pompei, reproductions such as these, executed by Alexandrian artists who had come into Italy, many also probably by Italians who had studied in the Alexandrian school. The subjects treated are taken from celebrated ancient and modern pictures. Of some of the more ancient we have already spoken above on page 200. The

Fig. 315.—The Musician. Painting discovered at Boscoreale. America, United States. (Barnabei).

new subjects bear for the most part affinity to those of the Alexandrian reliefs, that is the greater number are mythological or idyllic, and a few are genre pictures; and the style (as far as we can judge from the copies of copies), at least in the best examples, still seems the same as the Alexandrian plastic style. Among the paintings taken to the Museum of Naples are the following:

Zeus and Hera on Mount Ida, from Pompei (house of the Tragic Poet).

Briseis led away from the tent of Achilles (same house)

Apollo, from the "house of Apollo" at Pompei.

Theseus killing the Minotaur, from Pompei (house of Theseus).

The nest of Love Gods, from the house of the vii. region, 12, 26 of Pompei.

Meleager and Atalanta, from the house of the Centaur at Pompei.

The rape of Europa, from Pompei (house of Jason).

Heracles and Telephus, from Herculaneum.

The toilet of the bride, from Herculaneum.

Among the paintings still in their place:

Theseus abandons Ariadne, in house 26, Reg. vii., 12, in Pompei.[1]

Among those taken abroad:

The musician (Fig. 315), coming from a house in Boscoreale.[2]

[1] See the illustrations in the great publication by Paul Herrmann (Bruckmann), and Mau-Kelsey's *Pompei*.

[2] See Barnabei, "La villa Pompeiana di Fannio Sinistore," etc. Rome, 1891

Alexandrian painting did not confine itself to producing these graceful creations, but provided interior mural decoration wherever artistic luxury was desired and marble panelling could not be used. In Italy, at Rome,[1] and especially in the Campania, we still possess examples of Alexandrian work in those pleasing and often enchanting mural decorations in brilliant and harmonious colours, composed of architectural elements with ornamental and figure designs. Here we see the prettiest little figures floating against monochrome backgrounds: dancing girls, flowers, Psyches, Mænads, Mænads tyrannising over Centaurs (Fig. 316), and charming friezes of Love-gods and Psyches (Casa dei Vetii, Fig. 317), all productions of the school of Alexandria.

Fig. 316.—Mænad and Centaur. Pompeian painting. Naples, Nat. Mus.

The *painted panels* are the only easel paintings of the Alexandrian School that have as yet come to light.

Fig. 317.—Frieze of Love-gods busy in a Mint. Pompei.

The portraits in encaustic painting on panel[2] that we now possess were all executed in Egypt in the first and second centuries of the Christian era (Figs. 318, 319, and 320), when the mummification of bodies

[1] Pictures in the houses of the Palatine and from the house discovered near the Farnesina (Museo delle Terme).

[2] Encaustic painting was executed by means of hot iron tools, with coloured and melted wax and paint.

Fig. 318.—Male portrait in encaustic painting.

Fig. 319.—Female portrait in encaustic painting.

was still practised, but when, instead of coloured and gilded masks on the face, it was customary to apply a painted portrait which rendered much more exactly the features of the deceased. These portraits are of the most conscientious and surprising realism; they give not only the ethnographical character of the deceased but also some idea of their temperament and disposition. The first panel of the kind was discovered in the necropolis of Thebes, in the early half of last century. It is a charming portrait of a young girl, and is now preserved in the Florence Museum. Others may be seen in the Museums of Cairo, Paris, London, Berlin, Vienna, Dresden, etc. They were discovered in the necropolis of Fayum in Central Egypt within the last twenty years: all have a life-like expression, and exhibit a fidelity to nature which is really admirable. It is a singular coincidence that realism and the cult of the dead should have inspired the very earliest Memphite sculptures as well as the latest panel pictures of the ancient world, and that classical Greek Art should thus come to its close in Egypt, the scene of the first awakening of art.

Fig. 320.—Portrait of a girl in encaustic painting. Louvre.

There are still some magnificent examples in Italy of pictures of the

Alexandrian School, executed in mosaic, such as the famous mosaic reproducing the battle of Alexander already mentioned. Among other valuable mosaics, pictures and decorative ornament is the lovely mosaic of the Doves (Capitoline Museum, Fig. 320a), so remarkable for its realistic truth to nature. It is considered to be a copy of a mosaic by the artist Sosos of Pergamon.

Fig. 320a.—The mosaic of the doves. Rome, Capitoline Mus.

Fig. 321.—Ornament on a painted Greek vase.

THE MINOR ARTS.

The splendour of Greek sculpture and painting has thrown into the shade the products of the minor arts of Greece herself, with the exception of vases and coins, which have specially attracted the attention of archæologists. At last, in the nineteenth century, Greek art as applied to industry has been studied, and the value is now recognised of a whole world of modest productions, showing an exquisite artistic sense, and also revealing to us that the Greeks did not only conceive and create works of high and ambitious art, but also secondary works, vibrating with the life and sentiment of the people.

Little figures in terra-cotta occupied in ancient Greece the place held in our day by steel and wood-engraving, and more recently by photography and its kindred processes. The production and popularity of these terra-cotta figures were immense in all the periods of Greek art and throughout the ancient Greek world. Some centres of greatest productivity have their special types,

Thus, at Tarentum were found numbers of little figures of divinities, votive offerings of various kinds; in Asia Minor, mostly at Myrina, pretty little scenes and groups (Figs. 322 and 323), that is, not only Cupids and dancers, but artisans, tradesmen, villagers, fishermen, itinerant sellers, comic and tragic actors, and even humorous types that really are caricatures. From Tanagra in Bœotia we have a whole crowd of boys at play, graceful and elegant little ladies (Figs. 324 and 325), pleasing little groups and others that are taken from the most admired masterpieces. All those statuettes reveal to us the life, ideas, fashions, and caprices of the Greek people in the fourth century B.C., when art had so penetrated and spread that it had become an integral part of daily life.

Fig. 322.—The pastry-cook and the public barber. Figures in terra-cotta from Myrina. (Rayet.)

Greek vases in terra-cotta (Fig. 326a) are still more numerous and prevalent than the little figures. They are of the most varied shapes and diverse styles, and naturally there are among them many common examples, where the painted ornament has been roughly executed — but even in these cases the shapes are always graceful and pleasing. Numbers of these vases are perfect works of art. They are refined and delicate; their shapes have a sober elegance; their painted decorations have outlines as pure as the contours of Attic reliefs of the Pheidian period.

Fig. 323.—Comic actor. Figurine from Myrina. (Rayet.)

The Greeks made and painted vases for so many centuries and in such enormous quantities, exporting and dispersing as many more, that public museums and private collections now abound in

them all over the world; and yet even now the soil of the ancient territory of Hellas and of the Greek world in Asia, Egypt, Cyrenaica, Southern Italy, and the soil of Etruria can nowhere be turned over without numbers of vases, many of them of great beauty, being found.

Fig. 324.—Young girl. Tanagra statuette. (Rayet.)

They may be classified into four great groups:

1. Primitive vases of which the most interesting are those known as *Corinthian*. The decoration is first geometrical, then ornament makes its appearance, and very soon after figures of animals, and animals and human beings together, disposed in rows on bands, one above the other. Many of these figures are of an oriental or fantastic type. The ground is of a yellowish tone, or else reddish golden yellow; the painted decoration of a brownish colour or of a darker golden red brown. To this group belongs the François vase found near Chiusi in 1844, and now in the Archæological Museum at Florence.

Fig. 325.—The two friends. Tanagra group. (Cartault.)

2. Vases with black paintings on a yellow, reddish yellow, and later also a white ground; they are of a more advanced style. Among the vases of this group are *lekythi*, made expressly to contain perfumes for sepulchral use; they are of a narrow cylindrical shape, tall and elegant, and are generally ornamented with funereal scenes, the study of which is most useful for a knowledge of religious usages, customs, and beliefs.

3. Vases with red painting on a black ground. These begin to make their appearance in the sixth century B.C., and are of common use from the fifth century onwards. The style of these paintings is the most perfect, and so

numerous are the vases that it is difficult to quote even the finest examples. We must, however, mention the *Panathenaic Amphoras* which held the oil obtained from the sacred olives of the Academy, given as a prize at the Panathenaic festival games in Athens. These amphoras show on one side Athena armed and in the attitude of combat, between two little columns, each surmounted by a cock, an owl, a vase or a figure, while two inscriptions, one of which records that the prize is from the games at Athens, and the other gives the name of the Archon in office, occupy the space between the columns and the goddess; on the other side is represented the game for which the amphora was given as a prize.

4. Vases more complicated in shape and with designs in various colours. The desire and search for variety of shape induced the potters to give up simple forms and to produce others that were more complicated and eccentric, and also led the vase painters to add to the general red tint of the colouring, accessories in brown, yellow, black, red, and violet, with touches of white. These are the latest of the vases, the most ambitious; but they are less beautiful and graceful than those of the third group.

The subjects painted on Greek vases are very varied: processions of gods, myths, the deeds of heroes (Heracles, Theseus), scenes and myths of the worship of Dionysus, stories of the Trojan War, funeral ceremonies — the funeral toilet, the despair of the relatives, their resignation, the deceased asleep, the serene, immortal soul receiving the homage and veneration of the survivors, the deposition of the corpse (Fig. 326a); then there are designs invented by the decorator, reproductions more or less

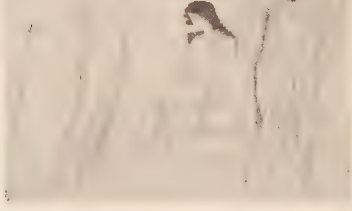


Fig. 326.—Painting on an Attic funerary vase. (Dumont & Chaplin)

Fig. 326a.—Types of Greek vases in terra-cotta.

1. Amphora of the first group. 2. Panathenaic amphora. 3. *Oenochoe* 4. Krater. 5. Kylix. 6. Kyathos. 7. Skyphos. 8. Phiale. 9. Rhyton. 10. Aryballos. 11. Lekythos (reproduced in larger size). 12. Amphora of the third group. 13. Stamnos. 14. Amphora of the fourth group.

Fig. 327.—Greek lamp-holders and lamps. (J. von Falke.)

faithful, more or less free, of paintings and sculptures, generally of the most known and admired, with variations or additional figures.

The Greeks have also left minor works, *in bronze and silver* and other metals; these are of great importance, as they give us some idea of the daily life, usages, etc., of that people, and are also frequently real works of art.

We have lamps and lamp-holders (Fig. 327); plaques incised, or in relief, or cast; little bronzes, such as statuettes and ornaments, either isolated or intended for the decoration of furniture, chairs, thrones, tables, chests, caskets, and the like; also weapons, helmets, cuirasses, greaves, etc.; mirrors with the foot fashioned into an elegant statuette of Aphrodite, of a nymph, or a young maiden, while the reverse of the disc sometimes has a delicate relief, or more frequently a composition incised with the greatest refinement, of figures and groups.

The minor arts of the Alexandrian School profited greatly in shape, style, and technique from the example of ancient Egyptian Art and reached a high degree of perfection. We need only call to mind the decorative bronzes of ships discovered in the lake of Nemi (Fig. 327a), and the magnificent objects in silver from Hildesheim (Berlin Museum, Fig. 328), and from Boscoreale (Louvre, Fig. 329), products of the Roman period, but made by artists of that great school. Their importance lies in their ornament of

Fig. 327a.—Bronze from ship in the Lake of Nemi. (Photo: Tumminello.)

branches and leaves, especially of acanthus, enlivened by flowers and little human figures and animals, all elements borrowed from nature and worked into a pattern with incomparable elegance and harmony (Figs. 330, 331, and 332).

Fig. 328. — Cup from the treasure of Hildesheim. Berlin Museum. (Spemann.)

Jewelry. — Greek goldsmiths' work received its first stimulus from Ægean jewelry and from Egyptian, Assyrian, and Phœnician. It developed later and attained to a most graceful style, extraordinary finish, and forms of supreme elegance and beauty. In the Museums of the Vatican, the Louvre, and St Petersburg, and in private collections, we have gold wreaths and crowns, earrings, bracelets, pins, fibulæ, rings, necklaces.

Fig. 329.—Cup from the treasure of Boscoreale. Louvre. (Spemann.)

Engraved stones or gems are also really artistic jewels, hollowed out on the convex or flat surface of oval-shaped pieces of amethyst, hyacinth, agate, carnelian, chalcedony, jasper, etc. In this branch also of the minor arts we note, first, its derivation from Ægean engraved gems, from Egyptian scarabs and Assyrian cylinders, and then an evolution in style, parallel with or following that of sculpture. We find them engraved with heads, or the whole figure, groups of

Figs. 330 & 331.—Cups from the treasure of Boscoreale. Louvre. (Spemann.)

Fig. 332.—Silver cup. Naples, Nat. Mus.

figures and scenes, mythological subjects, portraits, and what is more important, reproductions, no matter how free, of masterpieces of Greek statuary; thus, for example, on a gem signed by Aspasios in the cabinet at Vienna, we possess the bust of the Athena Parthenos by Pheidias (Fig. 195, p. 155).

Cameos are larger in size than gems or engraved stones, and are in low relief, on stones of many layers of different colours, utilised respectively for the ground and the figure. The St Petersburg Museum possesses the famous Gonzaga Cameo, with the heads of Ptolemy II. and Arsinoe: the Vienna Museum, another cameo, with the same portraits.[1]

Greek coins are of no less importance and value than the gems and jewels, although they are more numerous and prevalent. We can follow their progress from the ancient, ball-shaped coin of Ægina, with the tortoise, through the coins engraved on the reverse, of Sybaris, Metapontum, Pæstum, to the archaic coins of Athens, Syracuse, etc., on by degrees to the splendid pieces of the fifth century of Athens and Syracuse, and to the famous decadrachms of Syracuse (Fig. 333), with the wonderful head of the nymph Arethusa.[2] In the same style we have the tetradrachms of Alexander of Macedon and his successors, which give us on their reverse the statue of Zeus of Pheidias. The most beautiful coins of the Roman Empire are those struck in Greece. By the help of the series of Greek coins we can follow step by step the development of the history of the marvellous sculpture of Greece.

[1] Gems should be studied in Furtwangler's epoch-making work, *Die Antiken Gemmen*, 3 vols., 1900.

[2] Taken as a model by the French for the head of the Republic on their coins, medallions, postage stamps, etc.

Fig. 333.—Silver coin of Syracuse.

Fig. 334.—The Wolf. Rome. Palace of the Conservatori.

CHAPTER II.

ANCIENT ART IN ITALY.

THE Italian peninsula has a much larger superficial area than the Greek continent. Instead of being closely grouped it is drawn out longitudinally, and has a perfectly different system of mountains and rivers; it differs also in the number and size of its islands, and offers no analogy with Greece except in its southern portion. In its central part the geographical and climatic conditions are quite different, and still more is this the case in the northern region.

To these geographical divisions of Italy correspond her history and her artistic development.

Southern Italy—including Sicily—where some affinity with Greece exists in climate, vegetation, and the aspect of the country, had, ever since the eighth century B.C., been peopled by Greek colonies so numerous that it became a second Greece, and in consequence of its size was known as Magna Græcia. In civil history and the history of art it forms an integral part of Greece, and shares the splendid evolution of the Greek world. No doubt Phœnician colonies established themselves in some localities in Sicily at various periods; but they were rather commercial places of call than centres of Phœnician influence or civilisation. Even the Carthaginian invasion, victoriously repulsed at the beginning of the fifth century, but repeated at its close, was only a partial occupation, which did not modify the general Greek character of the

civilisation and art of the country. Hence at the point we have now arrived at in the development of the history of Ancient Art, Southern Italy, of which we have already treated in the general history of Greek Art, need not be noticed except for the influence it exercised upon Central Italy.

Its northern portion was occupied by the Celts or Gauls and by the Veneti, its southern[1] by the Etruscans (who retreated step by step before the pursuit and encroachments of the northern tribes). It next passed under the domination of the Romans, and it was not till the time of the Empire that its civilisation and art flourished; even then, they were of Roman importation, Rome not having succeeded in altogether transforming or assimilating the ancient Gallic and Venetian populations. Every region only reaches at a given moment in its history a stage of prosperity sufficient to enable and encourage local civilisation, and hence art, really to flourish. Northern Italy, we shall see, did not fall under these conditions, and did not come into the history of culture and art till the moment when the decaying Roman Empire was on the eve of its dissolution. Then, once the convulsions of the era of barbarian invasions was over, Northern Italy began its own period of life and activity, and throughout the whole Middle Ages, the Renaissance, and on to modern and contemporary times we shall find it one of the most flourishing, most cultivated, civilised, and artistic regions of Italy and of Europe.

Central Italy, therefore, is the only part of Italy which, in antiquity, evolved a history, civilisation, and art that were essentially original. In it, starting from the north and descending towards the south, we distinguish two groups of districts and populations.

1st. Umbria and Etruria.

2nd. Latium with the countries to its east and south.

In each of these groups one people ended by imposing its rule upon the others: in the first, the Etruscan people; in the second, the Latin or Roman. History tells us of an

[1] Reference is made to the primitive civilisation of Villanova further on, page 241.

early, relatively short but very important period, when the Etruscans flourished ; then of a longer period of Roman prosperity and power. In the same way, in the history of art we find first an Etruscan Art lasting a relatively short time and incompletely developed, then a splendid Roman Art.

Fig. 335.—Gate of Falerii.
(Photo : Moscioni.)

Fig. 336.—Sarcophagus of Larthia Seianti. Florence, Archæological Museum. (Photo: Alinari)

(1) Etruscan Art.

The Etruscans, from conclusions arrived at from a study of art,[1] were a branch of the ancient Ægean or Mediterranean stock, and were originally known as Tyrseni, Tusci, etc. Together with the Sardani, the Siculi, and the Pelasgi, and many others, they carried on a maritime traffic in the whole eastern Mediterranean, and undertook the most audacious armed expeditions and invasions, such as those into Egypt under the Pharaohs, which, however, were repulsed, and historical evidence of which we find inscribed on the pylons of one of the temples at Thebes, where are recorded the names of all these peoples. The Etruscans immigrated into Central Italy on two occasions, first in the fourteenth and thirteenth centuries B.C., coming there direct from Asia Minor and particularly from Lydia, whence various populations were driven away by famine; and again later in the eleventh century from Greece, when, in consequence of the Dorian invasion, a fresh contingent of Ægeans or Ionians had probably arrived to swell the new population.

Having established themselves in the northern part of Central Italy, they spread over the whole region of modern Tuscany, which then received the name of Etruria, over Umbria (whose ancient population and civilisation they

[1] The conclusions arrived at by historians, philologists, and archæologists differ, and are even opposed, while those of historians of art are on the whole in accordance with each other.

absorbed) in large tracts of the country bordering on Latium, and also in some localities in Southern Italy. Beyond the Apennines they pushed as far as the Alps and the river Oglio. After imparting their civilisation to Latium and Rome itself, they began to decline, hard pressed first by the Gauls or Celts, then by the Romans, who ended by subduing them entirely, absorbing and destroying them in the third century B.C. If in history they are of great importance from their commercial and maritime power, their federative system, and their hydraulic and metallurgic science, their religion and culture, they are of no less importance in the field of art, since they had inherited the traditions of ancient oriental art and had created a new art, which did not arrive, it is true, at a perfect development, but was original, and the first factor in Roman Art. It is in fact the first Italian Art.

Since Etruscan Art did not reach complete maturity, and therefore, also, did not attain a perfect fusion of its component elements; these are easy to distinguish and understand, and in all probability they correspond to various elements and historic phases in the growth of the Etruscan people themselves and of their civilisation.

1. A local indigenous element, akin to the primitive civilisation of the Mediterranean, that is to that of the megalithic constructions of Central Italy, and also to the primitive civilisation of the Emilia, which from the name of a locality rich in discoveries, is known as the period of *Villanova*.

2. An oriental element, with artistic works analogous to those produced by the peoples of Asia Minor, and especially by the Lydians (tombs, sarcophagi, jewellery, arms, fashions in clothes, etc.); this is the principal element, that of the Tyrseni or Etruscans.

3. The Greek element, acquired through contact and proximity of territory with the Greeks of Magna Græcia, when the Etruscans had penetrated as far as Campania, also imported directly from Greece, by way of commerce and through the introduction of works and objects of art.

4. The Egyptian, Assyrian, and Phœnician oriental element, also introduced by commerce, with the diffusion

of artistic and industrial products by the Phœnicians and the Etruscans themselves.

All these elements, elaborated in a new region differing in climate, in the appearance of the country, in the temperament of its inhabitants, and further provided with materials suitable to artistic creations and productions, and under special historical circumstances, gave origin to *Etruscan Art*, which may be said to have flourished throughout Central Italy, including Latium and Rome, from the seventh to the third century B.C.

ARCHITECTURE.

Any ruins and vestiges of Etruscan architecture are limited to the walls of cities, to a few gates and huge drains (*cloacæ*), to architectural fragments, to a remarkable series of tombs, most of them rich in pictorial decoration and in objects of common use. By means of these few examples we arrive at a knowledge of the constructive system of the Etruscans, their order of architecture, and the form of their temples and houses.[1]

The walls of cities, distinguished by the name of Cyclopean walls, are composed of colossal blocks which here pass through the stages of the irregular mass of rock, the rough polygonal, etc., to the more regular masonry that approaches the squared block, and finally leads to the actual squared blocks, and to cubic blocks disposed in rectilineal strata, constituting what is called *opus quadratum*. Examples: the walls of Cosa, Præneste, Fiesole, Perugia, Volterra, Cortona, Vetulonia, Falerii, Ardea, and the Servian walls of Rome.

The arch and the vault, peculiar to the architecture of Mesopotamia, and so to that of the Ægean populations in Asia Minor, and which were not in use among the Greeks before the Hellenistic period, and even then only by exception, reappear with the Etruscans, who themselves originally came from Asia Minor. They still constructed

[1] Localities in ancient Etruria known not only from history but from remains, edifices, and monuments, or from discoveries of works of Art: Pisæ, Fæsulæ, Volaterræ, Rusellæ, Vetulonia, Vulci, Tarquinii, Cære, Veji, Falerii, Arretium, Cortona, Perusia, Clusium, Volsinii, etc.

vaults with courses of stones corbelled out one over the other, vaults of truncated pyramidal and of ogival section. Then with the assistance of centred framework in wood they arrived at the construction of arches struck from a centre, and then of vaulting of true arch form, all of them with the stones disposed wedge-like, that is radiating towards the geometric centre of the arch. We have examples not only in subterranean structures, in huge drains, and in bridges, but also in the monumental gateways of Tarquinii, Falerii (Fig. 335), of Sutri, Volterra (Fig. 337), Alatri, Perugia, etc. These gates are adorned on their external arch with human heads, or the heads of Gorgons in high relief.

Fig. 337.—The gate of Volterra.

The adoption by the Etruscans of the arch and the vault and their consequent transmission to Roman Art, constitutes an innovation of capital importance in the evolution of ancient architecture.

The Tuscan Order is the principal architectural order of the Etruscans, and consists simply of a reduction or impoverishment of the Doric order, the capital of which is here made inelegant and cold in profile, whilst in compensation a necking is added below it; under the smooth shaft of the column is introduced a base. The entablature is generally without a frieze (Fig. 338).

Fig. 338.—The column of the Tuscan order.

The Ionic and *Corinthian* orders were also employed. The Ionic, known to the Etruscans even before the Doric, is used by them specially as an accessory decorative feature, and mostly for the decoration of capitals; at least we gather this from the ruins and remains.

The Temple (Fig. 339) in its general form recalls the Greek temple but is somewhat altered in shape. It consisted of a cella, generally standing on a platform of masonry. The cella

Fig. 339.—The Etruscan temple. (Restoration.)

was in masonry, on a quadrangular plan, and simple, or triple, that is in three compartments, and preceded by a colonnaded atrium. This atrium was in wood, painted. The framework of the roof projected very much, and had a double slope; it was ornamented with acroteria, friezes, and in the tympanum of the pediment, with statues in terra-cotta. An enclosure wall encircled the temple and the space in front of it. Remains are found at Alatri, Falerii, Civita Castellana, Marzabotto, and in Rome on the Capitoline hill.

We can gain a knowledge of *the Etruscan dwelling-house* from cinerary urns, and from the interior of tombs, especially the *hypogea*.

It was rectangular in plan, with a double sloped wooden roof, projecting considerably, and had few openings to the outside. Inside was a little court in the centre of an atrium without columns, and in the middle of it an *impluvium* or tank to hold the rain-water from the roof. The dwelling rooms were disposed round the atrium; above them, under the roof, ran a *loggia* or open gallery. This atrium with its impluvium, and without the support of columns or pilasters, is the *Tuscan Atrium*, very characteristic and important in the history of classical architecture.

The tombs are of great interest owing to their number, their large size, their structure and internal arrangement, their plastic and pictorial decoration, and the objects that have been found in them.

The Etruscans believed that death was not the end of all things, that the deceased remained a given length of time in the tomb before setting out for Hades and the Elysian Fields; therefore they made his tomb a dwelling-place like that he had occupied during his lifetime, and provided him with the symbolical necessaries of life

and existence. They employed both modes of sepulture, inhumation, and cremation.

Fig. 340.—Tumulus tomb of Corneto Tarquinii. (Restoration by Canina.)

The tumulus tombs recall those of Lydia (Fig. 340). The exterior is in the shape of a cone, resting on a huge cylindrical basis; the interior has a domed chamber, the masonry of which consists of horizontal courses of stone corbelled out one over the other (Casale Rotondo, Corneto-Tarquinii, Poggio Caiello at Chiusi, and Cære-Cervetri).

The tomb with a basis or platform, adorned above by a group of cones, is a derivation from the tumulus tombs. (Tomb known as Porsenna's at Cucumella near Vulci, and the so-called Tomb of the Horatii, and Curiatii at Albano).

The hypogea (or rock-tombs) are excavated either underground with chambers (Orvieto, Perugia), or in the cliffs of the mountains (Castel d' Asso, Chiusi, Norcia), and in this case they remind us of the hypogea in Phrygia and Lycia. In the entrance wall of these tombs we see door-jambs with inclined montants and a cap or architrave of the oriental type, curled at the extremities. In the interior, galleries lead to a central chamber, often surrounded by others, disposed as in an ordinary dwelling-house. And of this house itself, and of its interior, we thus have the actual construction and decoration, that is its supporting columns, ceilings that reproduce its timber framework, friezes, cornices, etc. Painted bas-reliefs on the pillars and on the walls represent all the household goods, as if hanging up—such as pots, vases, bags, baskets, caskets, utensils, arms, armour, and trappings. The walls are also painted with mythical scenes, religious and funerary, banquets, dances, etc.

When the sepulture was by interment, the bodies were deposited in great sarcophagi in the middle of the hall or on stone benches all round the walls, or in

niches, or else they were simply placed just as they were, but dressed in their clothes, armour, etc., on funerary couches disposed round the rooms. When, on the other hand, the sepulture was by cremation, the ashes were put in cinerary urns of various shapes.

Fig. 341.—The Mars of Todi. Rome, Vatican Museum.

SCULPTURE.

The same eclecticism is observable in the Etruscans' sculpture, which they practised in marble, bronze, terra-cotta, and alabaster. While we find works of unmixed original Etruscan style, we have others that are imitations of Greek; at first specially of the archaic period, then of the best period; but there are also to be found in Etruria real original Greek works, imported, or executed there by Greek artists. The principal factors in Etruscan sculpture were archaic Greek Art and naturalism.

In fact sculptures in the true original Etruscan style are founded on a naturalism so conscientious and so exclusive that they lack inspiration and disclose no effort after ideality and elegance. This special tendency to naturalism, this attempt to give to statues the individual physical characteristics of the persons portrayed, may seem at first the result of a poverty of idea and lack of idealism, and yet it is a quality that is essentially Italian, which we shall meet with again in Roman Art, where it produced works of great merit, and will always remain a characteristic feature in Italian Art. And it must be allowed that, modified by other styles and other ideals, it has yielded the most satisfactory results, as seen in some creations of Etruscan Art itself, for example in the statue of the orator. To conclude, we perceive in the whole series of original Etruscan sculptures, that their starting-point was the study of archaic Greek sculpture, and that as time went on they fell under the influence of the other phases in Greek Art.

The Mars of Todi, bronze statue in the Vatican Museum (Fig. 341).

Statuette of Mars (?) in bronze in the Florence Museum.

Boy seated, a little bronze figure in the Vatican Museum.

Boy with a duck, in the museum of Leyden.

Statue of the orator Aulus Metilius in the Florence Museum (Fig. 342).

The wolf of the Capitol:[1] Museum of the Pal. dei Conservatori, Rome (Fig. 334).

The sarcophagus of Cervetri, British Museum.

The sarcophagus of Toscanella (Fig. 343).

Fig. 342. — The statue of the orator. Florence, Archæological Mus. (Photo: Alinari.)

The sculptures in imitation of the Archaic Greek style, probably the first attempts of the Etruscans in plastic art, are represented chiefly in sarcophagi. In some of those already noticed and most of all in the sarcophagi of Cervetri, we meet with a reminiscence of that style.

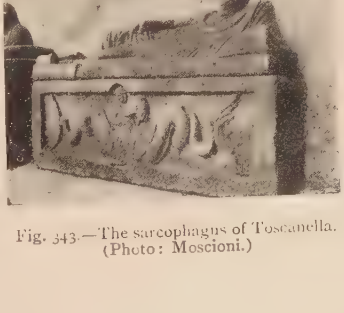


Fig. 343.—The sarcophagus of Toscanella. (Photo: Moscioni.)

[1] The twins are a Renaissance addition. Some learned men in recent writings say they hesitate whether to ascribe the work to archaic Greek Art or to Etruscan, others express the opinion that it might be by an artist of southern Italy, and others again that it is an Etruscan copy of an archaic Greek work of the sixth century B.C.

The Great Sarcophagus in terra-cotta, exhibited in the Villa di Papa Giulio at Rome, is the most typical and important example. A husband and wife are sitting on the funereal couch as if they were taking part at a banquet.

Fig. 344.—Cinerary urn. Milan, Archæological Museum.

Sculptures in imitation of the Greek style of the best period are numerous ; we may notice :

Fragments of statuary in terra-cotta which adorned the pediment of a temple at Luni, and now in the Florence Museum.

The recumbent sepulchral statue of the matron, Larthia Seianti, in the Florence Museum (Fig. 336, p. 240).

Another recumbent female statue from a sarcophagus in the Turin Museum.

Numerous cinerary urns with the recumbent figure of the deceased on the lid and with reliefs on the front of the urn, generally representing scenes of the Trojan cycle (Fig. 334).

Original Grecian sculptures imported into Etruria from Magna Græcia, and also from Greece proper, or executed in Etruria or in another neighbouring district of Italy by Greek artists, are, for example :

The Chimæra of Arezzo in the Museum of Florence (see p. 114).
The Biga of Norcia, Museum of New York (see p. 121).
Bronze head of Hypnos, in the British Museum (see p. 198).
Minerva in bronze of the Florence Museum.
Female head from Orvieto in the Baracco Collection.
Female head from Bolsena, in the same collection.

PAINTING.

The walls of many of the tombs and the front of some of the cinerary urns are adorned with interesting paintings, which show to what a degree of excellence the Etruscans had arrived in that branch of art, and what must have been the pictorial decorations of their temples and their more important houses. From these paintings we also gain

much precious information about the mythology,[1] the religious ideas, the ideas about death and a future life, also about the daily life, customs, amusements, fashions in dress, etc., of this most singular people.

Fig. 345.—Female head. Fresco in the "Tomba dell' Orco." Corneto Tarquinii. (Photo: Moscioni.)

In order to learn how to represent in painting all these ideas and scenes, the Etruscans took for their model the paintings on Greek vases, first the archaic, then those of the following periods (example, Fig. 345); therefore, as we have already noted in speaking of their plastic art, they formed their style specially on Greek archaic models, and such was its predominant character. However, when copying the manner of the Greeks they allowed themselves great liberty, and where types and forms were wanting they supplied them on their own initiative, drawing their inspiration from nature, with what realism we already know. Their design is accurate in outline, but the rest is only suggested, the details being left to the colour, which is in flat tints, and seldom mixed or shaded. The backgrounds are light and yellowish, the colouring of the figures and other objects given in yellow, black, light red, and white, to which was added later blue, green, and a strong red; the colour used for men is a deep red, for the women a whitish tint. In the best period we find female heads that retain

Fig. 347.—The journey of the soul. Fresco in the Golini tomb. Florence, Archæol. Museum.

[1] Among the Etruscan mythological creations appears the *Etruscan Charon*, with or without wings, and brandishing a hammer.

Fig. 347—Musicians and dancers. Fresco in the "Tomba del Triclinio" at Corneto Tarquinii. (Photo: Moscioni.)

all the grace and purity of Greek models (Fig. 345).

The subjects partly chosen from Greek mythology transformed by Etruscan ideas, partly of Etruscan invention, may be classified in three principal groups:

Funereal scenes: the deceased mourned by his relatives, the removal of the corpse, the journey to the other world (Fig. 346), the funereal sacrifice. Tarquinii (Corneto), "Tomba del Morto," and Louvre Museum, painted tiles from a tomb at Cære (Cervetri).

Scenes of everyday life and festivity: banquets, concerts, dances, athletic games, horse and chariot races, the chase on foot and horseback, feats of actors, mimics, and conjurors (Fig. 347) - Tarquinii (Corneto), "Tomba del Pulcinella" (Fig. 348).

Scenes of gloom or cruelty: Theseus and Peirithous, descend into Hades to try to carry off Persephone; Achilles, in revenge for the death of Patroclus, causing Trojan youths to be slain; the story of Celes Vibenna released by Mastarna (father of Servius Tullius), Tarquinii (Corneto). "Tomba del Orco," and the François tomb at Vulci.

Other very interesting paintings are in the necropoli of Chiusium (Chiusi), Orvieto, etc.

Fig. 348.—The "Pulcinella" Fresco at Corneto Tarquinii. (Photo: Moscioni.)

MINOR ARTS.

The soil of ancient Etruria, and especially the necropoli, have yielded an enormous quantity of works and objects of industrial art, of every kind of make and *provenance*. We find works that have been brought from the East,

from Phœnicia and Greece; also works of Etruscan manufacture in imitation of Greek, and others of local invention.

In works in metal the Etruscans were especially clever. We have lamp-holders in the form of large discs with little lamps hanging all round them, of very rich workmanship, adorned with artistic reliefs (lamp-holder in the museum of Cortona (Fig. 355); lamp-holders standing on three feet, of human or else animal shape (Vatican Museum); other lamp-holders with triple support in the form of a tree up which two animals pursue each other, while doves sit on the edge of the tray; cylindrical bronze cistæ, with little figures on the cover, and incised mythological scenes: the Ficoroni cista in the Museo Kircheriano in Rome (Fig. 349),[1] and the Præneste cista in the Vatican Museum (Fig. 350); hand mirrors imitated freely from the Greek with mythological scenes illustrated by Etruscan inscriptions (Fig. 351); tripods, situlæ, domestic utensils, arms, and armour.

Fig. 349.—The Ficoroni Cista. Rome. Mus. Kircheriano. (Photo: Moscioni.)

Fig. 350.—The Præneste cista. Rome. Vatican. (Photo: Moscioni.)

[1] The engraved ornament on this cista, which represents scenes in the expedition of the Argonauts, is a Greek addition made in Italy itself by a Greek artist or one belonging to the Greek School.

The jewels imported from Egypt, Asia Minor, Greece, Phœnicia, and Carthage were not sufficient; the Etruscans were obliged to manufacture some to satisfy the demands made by the excessive luxury of the noble families and by funereal customs. We find necklaces, bracelets, wreaths, and very elegant crowns, the "bulla" for boys, adopted afterwards by the Romans, diadems, brooches, earrings, and rings; all in an eclectic style, solid, rich in metal and gems, of very clever but not very delicate workmanship. The female statues on the sarcophagi show us how these jewels must have been worn, and in the tombs we find jewels identical with those in use, but constructed with great economy of the precious metal, as they were simply intended to adorn the corpse of the deceased, and form a class apart, known as funerary jewellery.

Fig. 351. — Etruscan mirror, engraved on the back.

In Ceramic Art production was great and varied, from reliefs with figures or ornaments in terra-cotta and painted, to be used in their architectural structures, down to secondary works for use in the funeral rites of less wealthy people, such as cinerary urns of the most varied types, canopic vases, the cover formed of a human head and arms (Fig. 352), little stools with busts or little figures on them, urns or chests with the figure lying on the lid, and coloured high reliefs on the front.

Fig. 352.—Etruscan cinerary urn. Florence, Archæol. Mus. (Sanesi.)

The Etruscan *vases* are of two classes: vases copied from Greek models and generally having inscriptions in Etruscan characters, and vases of Italian origin in black terra-cotta ware, and covered with a shining black glaze (the so-called "vasi di bucchero," Figs. 353 and 354). These are remarkable for the richness of their shapes and of their decoration in relief.

In conclusion, the Etruscans, having become Italians,

succeeded in creating, from the amalgamation of the most diverse and contrary artistic elements, an art which, like their civilisation, never attained a full homogeneous maturity; still, it was an original art, and, with its use of the arch and the vault

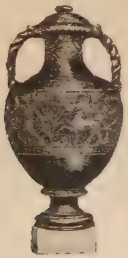


Fig. 353.—Etruscan vase, Florence Archæological Museum. (Drawn by S. Sanesi.)

Fig. 354.—Cup in bucchero. Corneto—T. mus.

and its realistic style, produced the fundamental and most characteristic elements out of which Roman Art was formed.

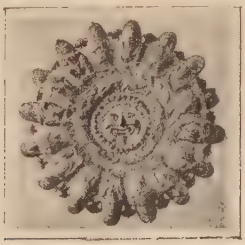


Fig. 355.—Bronze Lamp-holder. Cortona Museum.

Fig. 356.—Ruins of the aqueduct of Claudius in the Ro Campagna.
(Photo: Anderson.)

(2) Roman Art.[1]

Roman Art, when we examine the type of its edifices and the elements and characteristics of its sculpture and painting, appears to us a direct derivation of Etruscan Art, and of Greek Art of the Hellenistic period; but when we contemplate it as a whole, it is a new creation, which has received its splendid impulse and its indelible stamp from the genius of the Roman people.

Under the Kings and during the first centuries of the Republic the Romans had known no other forms of the Etruscan. To it their architecture owes the arch and the vault, the so-called Tuscan order, beside ism and distribution of the various parts of the organ- and the earliest type of the dwelling-houses, temple, the rich

[1] Period of the Kings, from the legendary foundation of Rome in 753 B.C. to 510 B.C. Period of the Republic, from 510-30 B.C. In 290, at the end of the Samnite Wars, Rome invaded Magna Græcia; in 266 it already dominated the whole of southern Italy. 146 B.C., taking of Carthage and Corinth; Greece reduced to a Roman province; period of the Imperial and 30 B.C. to A.D. 476. Culminating period of the Roman Empire, from its power and civilisation, from 30 B.C. to A.D. 180.

as well as of its tombs and sarcophagi; and to the same source must be attributed a most important realistic tendency in sculpture, principally in portrait sculpture, as well as many stylistic and technical peculiarities in the minor or industrial arts.

From Hellenistic Art it acquired the Ionic and Corinthian orders, the cupola, the generic type of circular edifices, of the basilica, the portico, the theatre, and the circus; the monumental gates, the sumptuous *agorai*, surrounded by magnificent buildings, grandiose and splendid plans for entire cities, as well as a new type of dwelling-house with its luxurious and beautiful pictorial decoration; also the style, subject, manner, and even the technique of its painting and of its mosaics, the broad, grand type of its sculpture, and a feeling for plastic elegance and beauty. It was from Greece more than from any other country that artistic inspiration, the inspiration of beauty, came to Rome.

Thus, the main structural elements—the novel use of the column and entablature, the combination of numerous spaces forming themselves into an organic whole, the new composite order, or triumphal column are purely Roman. The *agora* or forum, the basilica, the triumphal arch, the circus, and the theatre become new types by transformation, while the amphitheatre and the thermæ are inventions as original as they are magnificent. Moreover, the roads, bridges, and aqueducts are marvellous creations, the true offspring of that great nation with its strong and proud character, its wise jurisprudence, its calculating, practical, and utilitarian spirit, who knew how to conquer and to administrate the vastest empire in the world.

We cannot, however, conceal the fact, that if we put Greek Art and Roman Art together, and contemplate them, as it were, side by side, the former will appear to us the image of the youthful maturity of a great people (the Græco-Italic people),[1] the latter of its robust but some-

[1] We must not forget the part that Sicily and Magna Græcia, especially Campania, took in the formation of Greek Art.

Fig. 356a.—The Flavian amphitheatre called the Colosseum.[1]

what late maturity. In the one there is the smile of youth, in the other the thoughtfulness of later years. When at last, at the end of the ancient world, this thoughtfulness lost its vigour and finally disappeared, the smile of Greek Art was not yet spent, it was still radiant.

But time does not repeat itself, nor do the conditions out of which any particular art is evolved; it would be a vain dream to wish to see an art, however marvellous, continue, when it has completed its parabola, and Roman Art, given new conditions of time and place as well as a different scope, was wonderful in its turn. Roman Art had its rise in the last decades of the Republic; it developed during the Empire, and reached its highest level from Augustus to Hadrian.

ARCHITECTURE.

It is on architecture that the Romans have left the clearest and most characteristic imprint of their splendid

[1] When in the text and illustrations the locality is not mentioned, Rome is meant.

and at the same time so practical genius. In the neighbourhood of Rome they had at their disposal tufa, travertine, and other stone susceptible of being cut into regular and huge blocks, and with the means of transport they knew so well how to supply, they could easily have obtained the same sort of material in any other spot in the Empire, Yet they found it did not suffice for the construction of their colossal, solid, and spacious buildings, which often had to be quickly put together; they therefore made use also of bricks, of artificial blocks of concrete,[1] and had recourse likewise to compact and solid masses of wall, composed internally of concrete[2] and externally of strata of irregular stones or bricks or of alternate strata of stones, of cement, and of bricks.[3]

Fig. 357.—Roman system of arches and vaulting resting on pilasters. (Martha.)

Figs. 358 & 359.—The barrel vault and the intersecting vault. (G. Cougny.)

1 They made these huge blocks by pouring into moulds composed of bricks or into wooden casings, a conglomerate of cement, gravel, and stones taken from the bed of the rivers and elsewhere. The pozzolano cement, though a mixture of lime and sand, acquired the hardness of stone, and gave it to these artificial blocks of concrete.

2 *Opus incertum:* small pieces of tufa or brick, smooth on the face, pointed at the back.

3 *Opus lateritium*, if entirely of brick (*lateres*, sun-dried bricks);

Fig. 360.—Another example of an intersecting barrel vault.

With these enormous masses of artificial masonry they constructed the supports of their great arches and huge vaults and domes (also cast in concrete), and thus these supports themselves became an integral part of a compact whole of extraordinary resistance and immense durability. On to these piers and walls they set, by means of wooden centerings, equally solid arches made also of the concrete mixture which, after hardening, formed one solid body with the supporting walls and pilasters. They made in fact the greatest use of the arch and barrel vault (Figs. 357 and 358), and from the latter they developed the intersecting vault (Figs. 359 and 360), which is the intersection of two barrel vaults to cover square spaces or fields; and later on they borrowed from the Græco-Orient the dome with which they covered circular, polygonal, and even quadrangular buildings (Fig. 360a), while for the roof covering of semi-circular or apsidal spaces they adopted the semi-cupola or semi-dome. They likewise continued to cover rectangular spaces, whether narrow or wide, with roofing in timber, stone, marble, and even bronze in some of their more sumptuous buildings.

To the lateral thrust of domes and vaults which would have pushed out and precipitated supporting walls, however thick, they opposed resistance by means of projecting spurs or buttresses in masonry, placed inside the building. The same purpose was served by the recesses or chambers along the sides of, or else surrounding

Fig. 360a.—Nymphæum known as Minerva Medica. (Rivoira.)

opus reticulatum, when the facing material (pieces of tufa or bricks) was placed obliquely and alternating with horizontal bands of bricks or of stone.

the space covered by the dome, especially if the latter was very large and lofty.

These elements of resistance are also in substance huge masses that exist and resist by their own weight, the usual characteristic of the architecture of the ancient era.

This constructive system in solid masses was the origin of the revolution brought about by Roman architecture, as much in the use and application of the column and entablature as in the system of decoration.

Fig. 361. — Columns set into piers supporting a decorative entablature. From the theatre of Marcellus.

As the arches and vaults almost always rested on solid concrete walls or piers, the columns remained simply placed against or more often engaged at the sides of the open spaces between these solid supports, and they continued to carry an entablature which was also set into the wall (Fig. 361), so that, as a rule, the column and its entablature were reduced to a simple decorative function.

But there were exceptions to this rule; as a matter of fact we shall still find in the façade of temples isolated columns bearing the entablature, and occasionally we shall also find ruins of temples with a peristyle or colonnaded portico running round the cella, that is along its four sides, while in the interior of the great edifices, temples, basilicas, thermæ, porticoes, courts, etc., we shall find columns placed in front of the great walls (Fig. 362) and bearing a bracket or piece of entablature, (projecting generally from that of the wall), to help to carry the intersecting vault of the roof, or sometimes the arches, or else simply bearing a statue.

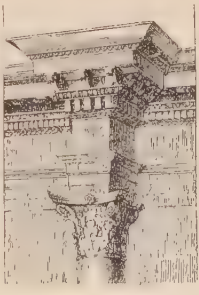


Fig. 362.—Column set in a pier with projecting entablature.

Fig. 363. — Spalato. Palace of Diocletian. The Golden Gate. (Rivoira.)

The arch was much utilised by the Romans because of its beautiful harmonious line ; generally it had a keystone at its summit, sometimes ornamented with a little figure. We find it used for the top of niches or to adorn, in the form of an arcade, a blank wall on the outside of buildings or the inside walls of halls.

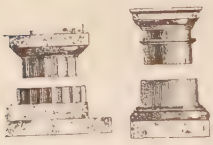
Dating from the beginning of the fourth century after Christ, therefore towards the end of the Roman Empire, there appear :

Arches resting on columns placed together in pairs and united by a piece of architrave.[1]

Arches that rest directly on the abacus of the capital of the columns, without the intervention of a piece of architrave (a system which passed later into mediæval art, and which still subsists).

A series of small arches, supported by hanging columns (Fig. 363) for the decoration of the upper part of buildings, a decorative feature of which Apulian, Pisan, and Lombardic Art made great use in the Middle Ages.

Though frequently thus reduced to a simply decorative function, the column abounds in Roman buildings, above all in those of the Empire. It is found on the fronts of temples, and sometimes on their peristyles, or engaged in the exterior walls of temples, of theatres, and amphitheatres with several storeys, also detached in porticoes surrounding basilicas, in the courts of temples, in porticoes within the imperial forums, in the interior of the halls of temples,



Figs. 364 & 365 —The Dorico-Greek and Tuscan or Dorico - Tuscan Orders. (J. Martha.)

[1] This feature was afterwards adopted in the architecture of the high Renaissance and following periods.

basilicas, thermæ, of atriums and the large rooms of palaces. The columns in the temple of Venus and Rome near the Roman Forum were to the number of four hundred, all of oriental granite. It is no exaggeration to say that there were hundreds and hundreds of columns employed in the numerous imperial forums. The Romans made use of columns of various orders, Dorico-Tuscan, Ionic, Corinthian, and Composite.

Dorico-Tuscan Order.— The pure Doric was seldom used by them; they preferred the Tuscan, adding to it a base and suppressing the frieze and the flutings (Figs. 364 and 365); they employed it chiefly during the period of the Republic, and in fact its sober, almost bare character corresponded to the rigid and severe character of the Romans of that day. In the imperial period these columns occur specially on the exterior, and in the lower storey of those edifices that have several storeys.

Fig. 366. — Corinthian capital recovered in the Tiber. (Museo delle Terme.)

Fig. 367.—Ionic order in Roman architecture, so-called Temple of Fortuna-Virilis

Fig. 363.—Roman Corinthian entablature. (Lübke)

Examples:

Cori (Velletri), Temple of *Hercules.*
Rome, Temple of *Pietas.*
Rome, lower storey of the *Tabularium.*
Rome, lower storey of the *Theatre of Marcellus.*
Rome, lower storey of the *Colosseum.*

Ionic Order.—A simplification of the Ionic-Greek (Fig. 367), impoverished but strengthened and enlarged by a basis or *stylobate.* The decoration of the frieze does not consist now of a subject scene but of a simple running ornamental pattern.

Examples:

Rome, temple known as of *Fortuna-Virilis* (Figs. 367 and 372).
Rome, Temple of *Saturn* (Fig. 389).
Rome, second storey of the *Theatre of Marcellus.*
Rome, second storey of the *Colosseum.*

Fig. 364.—Composite capital. (Lateran Museum.)

Corinthian Order. — The special order in rich and sumptuous Roman constructions, used in the interior as much as in the exterior of edifices (Fig. 366), with a very rich and complicated entablature (Fig. 368); the capital is heightened and the foliage in it condensed; it varies from the thin and dry acanthus to the olive leaf.

Examples:

Tivoli, the circular temple called of the Sybil or also of Vesta.
Rome, Temple of Castor and Pollux.
Rome, circular temple called of Vesta, according to some of Hercules, to others of Cybele, on the bank of the Tiber.
Rome, Portico and Rotunda of the Pantheon.
Assisi, Temple of Minerva (now church).
Brescia, Temple of Hercules, called of Vespasian.

Composite Order. Evolved by placing the Ionic capital upon the Corinthian, and often enriched by numerous fanciful variations, accessories in the shape of little

human figures, animals, trophies, etc. All the other elements are taken from the Corinthian order (Figs. 369, 370).

Examples :

Rome, Arch of Titus.
Rome, Arch incorrectly called of Drusus, near the Porta S. Sebastiano.

In buildings of several storeys, as already found in Hellenistic Art, the Dorico-Tuscan is reserved for the lower storey, the Ionic and afterwards the Corinthian for the upper storeys, and between the storeys runs a high basement or parapet.

As noticed above, the constructive system led to a real

Roman Corinthian capital.

Composite capital.

Fig. 370.

revolution in the system of decoration of edifices. In Greek architecture, which was entirely of stone or marble, the decoration was executed while the various parts and elements in the organism of the building were in process of erection, because the decoration formed an integral part of it ; in Roman architecture, composed of masonry, bare and unadorned in itself, the decoration had to be added afterwards, and hence it was really a decorative facing, and was of stone, marble, alabaster, stucco, or painted, etc., according to the treatment of the exterior or interior of the buildings, and to their destination, importance, and richness.

The external decoration of sumptuous edifices was enriched with high and low reliefs of figures and ornaments, with friezes, cornices, and modillions ; in the interior of temples, imperial palaces, and thermæ, the walls were

faced with slabs of precious white or coloured marbles, taken from the quarries of Italy, Greece, Asia, and Africa; and in the houses of the patricians or those of well-to-do citizens, the walls had pictorial decoration and the vaults bas-reliefs in stucco. The pavements of public buildings, sacred and secular, and of palaces and patricians' houses were in mosaic.

Fig. 371.—Restoration of a Roman temple. (J. von Falke.)

This sort of decorative wall-facing explains why Roman buildings, in spite of their original durability, which is like that of Egyptian edifices, appear to us in their ruins mere bare, unadorned masses of brick and stone.

The Roman temple is an Etruscan or Italian building in a Greek dress. It rises on a high platform, which in its front has a flight of steps and the altar; at the top of the steps is the colonnaded atrium, and behind it a simple or triple cella. Along the other three sides of the cella there was, as a rule, no portico; at the most these sides were adorned with half columns set in the walls; by exception in some temples the portico or peristyle also ran along the two flanks, and in some along all four sides.

The whole temple stands in a rectangular enclosure or shut in space (*peribolus*), embellished in its interior with a row of columns attached to the inside walls by means of projecting pieces of entablature. In the centre of the courtyard was sometimes placed a statue of the Emperor, and the altar was occasionally found there instead of in front or at the top of the steps (Fig. 371). The temples in the Roman Forum had no enclosure.

The Temple of *Jupiter Capitolinus* on the Capitol (of which the substructures alone remain under the modern Caffarelli Palace), rebuilt with great splendour by Domitian, kept the primitive Etruscan structure, which is now considered to be the typical

form of the Roman temple; its triple cella was dedicated to Jupiter, Juno, and Minerva.[1]

The so-called Temple of *Fortuna-Virilis*, now the Church of S. Maria Egiziaca, is still almost perfect in its exterior. It is of the Ionic order. It had in front a portico of free

Fig. 372.—The so-called Temple of Fortuna-Virilis.

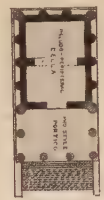


Fig. 373.—Plan. (Anderson.)

columns. Those on the other three sides are half columns engaged in the wall (Figs. 372 and 373). This building dates back to the period of the Republic.

The Temple of *Antoninus and Faustina* in the Roman Forum, now the Church of S. Lorenzo in Miranda, has a fine atrium with columns of cipollino and a most beautiful frieze (see further on Fig. 388).

The Temple of *Mars Ultor* in the Forum of Augustus had detached columns in the front, and on the two longer sides it ended in an apse.

The Temple of *Castor and Pollux* in the Roman Forum, ruins of which are still re-

Fig. 374.—The Roman temple called La Maison Carrée at Nîmes. (Photo: Braun-Clément.)

[1] The Temple of Jupiter Capitolinus was founded by Tarquinius Superbus, and consecrated in the first year of the Republic (510); it was then reconstructed a first time by Sylla and restored by Augustus.

Fig. 374a.—The temple of Venus at Pompei.

maining, was peripteral, like a Greek temple (see further on Fig. 390).

The so-called *Maison Carrée* at Nimes in Southern Gaul, of the epoch of Hadrian, is a Roman temple of the ordinary type in still better preservation (Fig. 374).

Fig. 375.—So-called Temple of Hercules, on the bank of the Tiber. (Restoration.)

The temples of *Jupiter* and of *Venus* (Fig. 374a) at Pompei.

The temple with a double cella, that is two temples in one opposite to each other, but so arranged that the cellæ were back to back, was exceptional; an example is to be found in the *Temple of Venus and Rome*, the ruins of which exist at the south side of the Roman Forum. It was built by Hadrian. The two cellæ were covered with barrel vaulting and ended in an apse; a single large enclosure (*peribolus*) and a single colonnade surrounded them both.

The Rotunda or circular temple is an extremely ancient

Italian type. In its most perfect form it consisted of a cylindrical cella, surrounded by a circular portico, and had a very low conical roof.

Examples:

Rome, the Temple of *Vesta* in the Roman Forum.

Rome, the Temple of *Vesta*, some say of *Hercules*, near the Tiber (Fig. 375).

Tivoli, the so-called Temple of the Sybil, or also of *Vesta*.

Fig. 376.—The Pantheon. (Photo: Alinari.)

The celebrated *Pantheon of Agrippa* in Rome (Figs. 376 and 377) consists really of the atrium of an ancient construction of Agrippa (27 B.C.), and of the round cella built, in place of the ancient rectangular triple cella, by Hadrian between A.D. 120 and 130. The creation of this immense Rotunda with its dome, a perfect semi-sphere, still in most marvellous preservation, marks the introduction into Italy of the dome, the type and system of roofing that had continued to develop in Anterior Asia, and which Hadrian had probably had occasion to admire in his travels in the Græco-Oriental portion of the Empire. The effect of the interior is

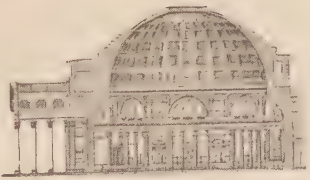


Fig. 377.—Section of the Pantheon. (Baumeister.)

especially magnificent from its vast size, its harmony and imposing grandeur. The light which pours in from the huge circular opening in the summit of the dome gives a feeling of mysterious solemnity.

The rotunda and the dome are of an equal height, 43.40 metres; the diameter of both is 40 m. The unglazed circular opening in the crown of the dome is 9 m. in diameter. The anterior portico is 33.50 m. in breadth and 13 in depth. It is the cylindrical body of the edifice itself that, besides acting as support to the dome, resists its entire outward thrust without any apparent assistance from buttress or spurs. The great interior piers are really buttresses (which, with their inter-columniation, form the seven ancient inner arched recesses), and they carry the weight of the great arches in the framework of the drum.

Fig. 378.—Interior of a Roman Basilica Restoration. (Niccolini.)

The *Basilica*, an edifice in imitation of the Hellenistic basilica, is not the most magnificent, but the most ancient and useful of the secular public buildings, on which the Romans expended so much for the benefit of the people. It served at once as a law-court, an exchange, and a meeting-place for business men, and for a time also for idlers, at least until the great *thermæ* were built. Rectangular in shape, rising above a flight of steps, shut in all round and sometimes surrounded by a portico, the basilica was usually sub-divided in the interior into three aisles by two rows of columns or pilasters. The central and highest aisle was provided in the upper part of the walls with windows which, together with those opened in the walls of the outer aisles which had two storeys, lighted the interior. One of the ends of the building sometimes

terminated in a hemi-cycle or apse. It always contained a dais on which the magistrate took his seat. The roofing was generally a flat, coffered ceiling (Fig. 378).

Examples :

The *Basilica Julia*, begun by Julius Cæsar and finished by Augustus, in the Forum Romanum ; reconstructed also by Augustus, and then restored by Diocletian. It is surrounded on three sides by a portico with two storeys of arches. It had in the interior three aisles divided by pilasters, was without any apse at the ends, and had a pavement in slabs of marble.

The *Basilica Ulpia*, in the Forum of Trajan, the work of the architect Apollodorus of Damascus, was 120 m. long. The central aisle, divided from the others by columns, measured 25 m. in length ; it was distinguished from other basilicas specially for the richness of its marbles and for the timber roof and the lacunaria in bronze. Some important remains of this basilica still exist beside the column of Trajan (Fig. 379), and show that it was terminated by an apse.

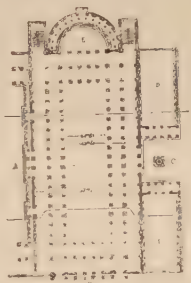


Fig. 379.—Plan of the Basilica Ulpia.

The Basilica known as that of *Constantine* in the Forum Romanum, begun by Maxentius and finished by Constantine in A.D. 312, had three aisles with coffered vaulting. The central one had intersecting vaults, and there were two apses. At first it must have had only one apse ; then when it was being finished a second was added on the right side. This basilica belongs to the end of the Empire ; it covered an area of about 6000 square m., and is one of the finest ruins that have been preserved to us. The three immense barrel vaults of the smaller right-hand aisle, which we can still behold, are of a height and size that astonish us by their boldness ; and yet the central nave was loftier still, bordered by massive pillars, roofed with three intersecting vaults alone, which rest upon the external great arches of the vaults of the lateral aisles, and on the four gigantic columns of granite erected in front of the massive piers already mentioned, thus concealing their massive effect. One of these granite columns is the lofty one that rises in the present day on the piazza of Sta. Maria Maggiore, and carries a bronze statue of the Madonna.

The *Basilica of Pompei*, the *Basilica of Velleia* (in the Piacentino), etc., etc.

Triumphal and honorary structures.—The triumphal arch, intended to take the place permanently of the

temporary arch erected on the occasion of the triumph of a great victor or conqueror and of his army, was destined to commemorate in perpetuity their glorious victories. It is in substance a colossal gateway with one or three arched passages, that is, with an archway (in the case of three passages, the two side ones were lower and narrower) flanked by columns supporting an entablature. The attic or highest part of the face contained the dedicatory inscription, and was generally surmounted by a quadriga in bronze, and sometimes also by trophies at the four angles. Above the arch of the central opening in some triumphal arches are sculptured in high relief two figures of Victory with trumpets or trophies or crowns. Some arches are covered all over with plastic figure decoration, in others the decoration is limited to a frieze, in others again to the frieze and the interior of the passage opening, in others it covers almost the entire surface of all the faces of the monument, and is also completed with statues in the round.

Fig. 380.—The triumphal arch of Augustus at Rimini. (Photo: Alinari.)

Fig. 381.—Triumphal arch of Titus.

The four magnificent gilt bronze horses which now adorn the façade of the Basilica of San Marco at Venice doubtless formed part of the quadriga on a Roman arch of triumph (see further on Fig. 474).

Examples:

The triumphal arches of

Augustus at Perugia, Rimini (Fig. 380), Susa, and Aosta.

The Arch of Tiberius at Orange in Gaul (Fig. 382).

The Arch of Titus at the eastern entrance to the Roman Forum (Fig. 381).

The arches of Trajan at Ancona and at Benevento.

The Arch of Septimius Severus, on the east side of the Roman Forum.

The Arch of Gallienus at Rome.

The Arch of Constantine, near the Roman Forum and Colosseum (Fig. 383).

Fig. 382. — The arch of triumph of Tiberius at Orange. Restoration. (Havard, Phil. des Styles.)

The triumphal column, a derivation from the ancient columns erected in the Roman Forum, on which were hung trophies, like the famous column of the Consul Duilius, adorned with the rostra (prows) of Carthaginian ships, assumes an exceptionally artistic and monumental character in those erected in honour of Trajan and Marcus Aurelius, which, however, remain two almost unique examples. Two others only can be recorded, the column of Theodosius, adorned with figures at Constantinople, and in Rome the column of Antoninus Pius, consisting of a plain shaft on a highly decorated base (no longer extant).

On a high monumental base, decorated with basreliefs, rises the lofty colossal column in white marble. Its shaft is encircled all the way up by a spiral band,

Fig. 383.—The arch of triumph of Constantine.

adorned with a continuous bas-relief winding round it from base to capital, representing the warlike pomp of the Emperor. In the interior of the shaft is a spiral staircase leading up to the summit, on which rose a statue in bronze of the Emperor himself.

Fig. 384.—The column of Trajan and its section. Restored.

The *Column of Trajan* (Fig. 384), which stands solitary in the midst of the remains of a part of the Forum erected by that emperor, dates back to the year A.D. 113; it is 100 Roman ft. in height from the base to the abacus of the capital, and about 11 ft. in diameter. It now bears a bronze statue of St Peter placed there in 1587. When speaking of Roman sculpture, we shall note the continuous relief that adorns it, and represents the victorious campaign of Trajan against the Dacians.

The *Column of Marcus Aurelius* (Fig. 385), also called the Antonine Column, standing in the Piazza Colonna, to which it gives its name, is similarly constructed; it was probably decreed to the emperor, in A.D. 176, after the war with the German tribes and the Sarmatians. In 1589 a statue of St Paul was placed upon its summit.

The *Forum Romanum*, the Forum *par excellence*, which stretches along the narrow plain at the foot of the Capitol and of the Palatine, was at first the site of the market, as its ancient name denotes, and then later the open space for meetings of the people (those of the patricians took place near at hand in the Comitium, the seat of the Curia or Senate). It therefore became the centre of public life, and hence the centre of the Roman world, and was filled by degrees with religious and secular public edifices and with monumental memorials. In it stood shops or *taberna* for merchants, buildings used for state business,

tribunes for orators, edifices for tribunals, and the temples of the tutelary deities. The old shops disappeared by degrees, and as time went on the buildings were altered, enlarged, and reconstructed with ever-increasing splendour. Triumphal arches, commemorative columns, statues, equestrian statues, and numerous other honorary monuments crowded one upon the other; all the historic phases, the vicissitudes and glories of Rome, have here left their trace. Other Fora were constructed by the forethought or interested munificence of rulers,[1] but the old Forum at the foot of the Palatine and of the Capitol has always remained the real Forum, the *Forum Romanum*. The *Sacra Via* (so called because it was bordered by the most ancient and venerated sanctuaries) cut across it, and along this road the consuls, dictators, and emperors passed to receive their triumphal honours, and to present and dedicate their trophies in the Temple of Jupiter, on the heights of the Capitoline Hill.

The Forum suffered from fire in 384 B.C., the work of Gallic invaders; then again in the principates of Nero, of Titus, of Commodus and Carinus.

The excavations carried on by the State during the last thirty-five years, under the direction of the archæologists Rosa, Fiorelli, and Lanciani, and (from 1898 onwards) by Giacomo Boni, have brought to light almost the whole of the ruins and remains of the monuments in the Forum, except at the northern side, where rose the bas-

Fig. 385. — The Antonine Column or Column of Marcus Aurelius.

[1] Among these were the Fora of Julius Cæsar, Augustus, Nerva, and Trajan.

ilica of Paulus Æmilius and the buildings of the Comitium. They are in fact the ruins and remains of monuments of the Empire (mostly those existing at the end of the Empire), and of the substructures of certain monumental buildings that date back to the time of the Republic.

The present ruins of the Forum describe a rectangular trapezoidal space with a long axis directed approximately from east to west. The shorter side at the entrance is 35 m. in length, the opposite 48 m. The longer side, which from the Capitoline Hill skirts the base of the Palatine, is 155 m. long, the opposite side, 105 m.

The *Forum Romanum*, which at the end of the monarchy was already surrounded by *tabernæ*, with porticoes, and by temples and public edifices, included also private houses. During the Republic it was enlarged by the addition of new temples and basilicas, and by degrees the private residences were cleared away. At the beginning of the Empire, especially through the action of Julius Cæsar and Augustus, it was definitely rearranged and enriched with fine and even magnificent buildings, several of which were again reconstructed in the grandest style by successive emperors, some of whom also added new edifices.

Entering the *Forum* from the Arch of Titus, we shall now pass round all four sides (disposed nearly east, north, etc.), and shall indicate the ruins and remains of those edifices and monuments that are of an artistic character (see the plan of the Forum, Fig. 386, and its restoration according to Professor A. Gnauth, Fig. 387).

East side:

The Arch of Titus (see above, page 270, and Fig. 382).

The Temple of Venus and Rome (built by Hadrian and restored by Maxentius, see above, page 266). On part of its area, the front towards the Forum, now stands the Church of Santa Francesca Romana. The ruins still exist of the great portico, the two cellas, and their respective apses.

North side:

The Basilica of Constantine, begun by Maxentius and finished by Constantine, of which magnificent ruins still remain.

The Circular Temple, erected by Maxentius in memory of his son Romulus, who died young, with its back against the temple *Sacræ Urbis*, together with which it was turned into the Church of SS. Cosma and Damiano.

(*The Arch of Fabius* [B.C. 121], *or Fornix Fabianus*, the oldest in the Forum, erected in 121 B.C., has been destroyed.)

The Temple of Antoninus and Faustina, decreed by the Senate to Faustina the Elder in A.D. 141, and then dedicated to the worship of Antoninus Pius after his death; now the Church of S. Lorenzo in Miranda. Still remaining are the entrance portico (except the pediment), with Corinthian columns, the lateral walls of the cella, and a portion of the beautiful external lateral frieze (Fig. 388).

The Temple of Julius Cæsar (in the area of the Forum), erected in the year 42 B.C., on the spot where the body of Julius Cæsar had been exposed and burnt. The front part of the podium or platform formed the

Fig. 387.—The Capitol and the Roman Forum. Restoration by Prof. A. Gnauth. (Bender.)

Temple of Jupiter Capitolinus.
Temple of Juno Moneta
Temple of Castor and Pollux.
Basilica Julia.
Temple of Saturn.
Tabularium.
Arch of Tiberius.
Temple of Vespasian, and Temple of Concord.
Temple of Antoninus and Faustina.
Arch of Septimius Severus.

Fig. 388.—The Temple of Antoninus and Faustina in the Roman Forum. (Photo: Rotografica.)

Fig. 389.—The Temple of Saturn in the Roman Forum. (Photo: Rotografica.)

Rostra Julia or imperial tribune, which was decorated with the *rostra* (beaks) of Egyptian ships taken in the Battle of Actium.

The Basilica Æmilia and the *tabernæ novæ*. The Basilica Æmilia was founded in 179 B.C. as the seat of the tribunal, and was rebuilt in 78 and again in 54 B.C., and restored under Augustus and Tiberius. It is still in great part covered; at present may be seen the anterior *tabernæ* (rooms of the officials?) and a portion of the portico and of the hall, between the churches of S. Adriano and S. Lorenzo.

The Comitium—ruins of its area near the Curia Julia.

The Curia Julia (originally it was the ancient Curia Hostilia), the seat of the Senate in the Comitium, rebuilt by Julius Cæsar and by Augustus (42-29 B.C.), then by Domitian, and finally by Diocletian. Now the Church of S. Adriano.

The "lapis niger" and the sepulchre of Romulus (?), discovered by Commendatore Boni in 1899, on the boundary of the Forum and of the Comitium.

West side:

The Arch of Septimius Severus, erected in his honour and in that of his sons Caracalla and Geta, in A.D. 203, still ornamented with its sculptures, excepting those of the cornice.

The Vulcanal, or altar of Vulcan, of which only a few vestiges remain.

The Rostra, transferred here from the entrance to the seat of the Comitium, where they first used to be, by Julius Cæsar in 44 B.C. A large platform, 3 m. high, 23.69 m.

broad, and 10 m. deep, with steps towards the area of the Forum and the front facing it, provided with a parapet and adorned below with two rows of rostra. On the platform itself statues were erected, and near it were the *Milliarium Aureum and the Umbilicus Romæ.*

The Temple of Saturn, where the public treasury was deposited, was founded in the epoch of the Tarquins and rebuilt in 42 B.C. Its front remains, with six Ionic columns (Fig. 389). Near it is the *Vicus Jugarius.*

(*The Arch of Tiberius:* destroyed.)

Behind this series of buildings and monuments of the west side, and with their backs to the Tabularium are—

The Temple of Concord, founded by Camillus, reconstructed in 121 B.C., and then again in A.D. 10 by Tiberius. The area of it alone remains, but a piece of its very beautiful frieze was taken into the Tabularium and preserved there.

The Temple of Vespasian, begun by Titus and finished by Domitian, then rebuilt by Septimius Severus. There remain of it three beautiful Corinthian columns and a piece of the portico. A magnificent piece of the entablature was also moved into the interior of the Tabularium.

The portico of the Dii Consentes, of the Corinthian order; ruins of the temple with cellas rebuilt in A.D. 367. It contained the gilt statues of the twelve principal divinities: Juno, Vesta, Minerva, Ceres, Diana, Venus, Jupiter, Mars, Mercury, Neptune, Vulcan, and Apollo. Near it, the *Clivus Capitolinus.*

Fig. 390.—Ruins of the temple of Castor and Pollux in the Roman Forum. (Photo: Rotografica.)

South side:

The Basilica Julia (see above, p. 269), near it the *Vicus Tuscus*.

The Temple of Castor and Pollux, built in 484 B.C., reconstructed by Cæcilius Metellus Delmaticus in 117 B.C., and later by Augustus and restored by Hadrian. It was the seat of the Imperial exchequer and treasury. The platform still remains (Fig. 390), also three beautiful Corinthian columns of the peristyle and fragments of decoration (see description, page 265). Near it is the fountain of Juturna, where Castor and Pollux came to water their horses after the battle of Lake Regillus (496 B.C.). Behind the Temple of Castor and Pollux and behind the fountain of Juturna are the ruins of the Temple of Augustus with its library. The latter, in the Middle Ages, was turned into the church of S. Maria Antiqua.

(The triumphal arch of Augustus (29 B.C.) had three archways, destroyed.)

The Regia (in the central area of the Forum, behind the Temple of Julius Cæsar, and near the Temple of Vesta), founded by Numa, the residence of the Pontifex Maximus, burnt and rebuilt many times, finally probably by Septimius Severus and Caracalla. On its external walls were engraved the *Fasti triumphales* and *consulares*. Hardly even the foundations now remain.

The Temple of Vesta, founded by Numa and rebuilt by Julia Domna, the wife of Septimius Severus (see text, on page 267). The substructure alone exists.

The Atrium Vestæ, also founded by Numa and rebuilt by Septimius Severus. It was the residence of the Vestals, and consisted of a large atrium (with a colonnade in two storeys) adorned with statues of Vestals and surrounded by halls and dwelling rooms. Behind it ran the *Via Nova* which separated the building from the side of the Palatine Hill. Important ruins of the *Atrium Vestæ* still exist.

Horrea or granaries and store-houses for goods.

In the middle of the area of the Forum, besides the edifices already mentioned, the Regia, and the Temple of Julius Cæsar (towards the east side) and the Rostra (at the end, towards the west side), there still remain to be noticed—

The equestrian statue of Domitian, that of Septimius Severus, and that of Constantine. Of the first (?) the basis with its foundation has been found (see Huelsen, *Forum*, p. 139).

The Imperial Tribunal (recently discovered by Commendatore Boni), the seat of the Prætor Maximus. The evidence for the identification seems, however, to be inadequate (see Huelsen, *Forum*, p. 139).

The *Lacus Curtius* or abyss into which Marcus Curtius precipitated himself to save the city.

Honorary statues and columns, many of whose bases remain, and particularly the eight tall pedestals along the Sacra Via, on each of which there stood a column with a statue in the time of Constantine.

The column of Phocas, erected in A.D. 608 by Smaragdus, a Byzantine exarch, in honour of the Emperor Phocas, and which bore a golden statue of that emperor.

The Capitol (see also the Restoration by Professor A. Gnauth, Fig. 387) stood on the *Capitoline Hill*, behind the south-west angle of the Forum, where was the ascent by the *Clivus Capitolinus* at the end of the Forum, near the Temple of Saturn, and the portico of the Dii Consentes. It comprised the *Temple of Jupiter Capitolinus* (see above, page 264) with its enclosure.

On the opposite side, that is, behind the north-west angle of the Forum, above the other hill, stood the *Arx* (the rock or acropolis of Rome), and within it the *Temple of Juno Moneta* (of the mint), and on its slopes were the *Scalæ Gemoniæ* and the *Carcer*, the lower portion of which is still the ancient *Tullianum* of the period of the Kings. In the Middle Ages the Carcere was called the *Mamertine* Prison. Above it rose the Church of S. Giuseppe dei Falegnami (of the carpenters), and in the prison is the oratory of S. Pietro in Carcere.

The Tabularium. — In the depression between the *Capitol* and the *Arx* was built, in 78 B.C., the Tabularium, or building for the records, laws, plebiscites, and senatus-consulti, and also for documents concerning the levy of taxes. Some of the public documents were inscribed on bronze tablets. The substructure and ground floor of it remain, with part of its grand open corridor faced with an arcade.

On the site of the Tabularium stood, in the Middle Ages, the Palace of the Senator. It was included in the rearrangement of a group of new buildings erected in the second half of the sixteenth century, after a plan of Michelangelo's, who moved the equestrian statue of Marcus Aurelius on to the large piazza, which is entered from the opposite side of the Forum. All this is included in the present Capitol.

The Imperial Fora.—Julius Cæsar, Augustus, Nerva, Vespasian, and Trajan erected to the north of the Roman Forum new Fora, rich in edifices for tribunals, in sumptuous temples and porticoes.

The Forum of Julius Cæsar, erected near the Curia by adding new tribunals to those of the Comitium and the Forum, included also a temple dedicated to Venus Genetrix, and the equestrian statue of Julius Cæsar.

The Forum of Augustus was to the north of that of Julius Cæsar, and besides the tribunal it comprised the temple of *Mars Ultor*. We still have the eastern flank of the temple with four

Fig.—391.—Remains of the Forum Transitorium of Nerva. (Le colonnacce.) (Photo: Rotografica.)

elegant columns, and a piece of the circuit wall of the Forum itself. It was grand and very spacious, as its ruins still reveal.

The Forum of Vespasian lay between that of Nerva and the area where rises the basilica of Constantine. It had in its midst the *Temple of Peace*, celebrated for its great magnificence. At the side of this Forum and towards the Forum Romanum, Vespasian also erected the *Templum Sacræ Urbis* (now SS. Cosma and Damiano), on the exterior back wall of which Septimius Severus caused his famous plan of Rome to be engraved.

The Forum of Nerva or Forum Transitorium was begun by Domitian and finished by Nerva, with a temple dedicated to Minerva. A few remnants of the inside enclosure remain, and are called the *colonnacce* (Fig. 391).

The Forum of Trajan.—In the large space between the Fora just mentioned and the Campus Martius, Trajan planned a grand and magnificent Forum, which contained a triumphal arch, a large court (with porticoes and two side *exedræ*, and in the centre of which was his equestrian statue), the splendid basilica (see page 269), two libraries, and between them his triumphal column (see page 272), intended to receive his ashes in the basis, and finally the temple built later by Hadrian, and in which Trajan was deified after death.[1]

The provincial Fora scattered about in Italy, some of which are extremely ancient, were, as time went on, altered

[1] Giacomo Boni's researches and wonderful discoveries have revealed the existence of a road and of buildings dating from Republican times, beneath the Trajanic pavement of the Forum. Thus the old theory that Trajan had levelled the ridge of hill between the Quirinal and the Capitol, and caused 85,000 cub. m. of earth to be removed in order to gain space for his Forum, is finally disposed of. See Boni's Articles *Leggende* and *Un Epilogo* in the *Nuova Antologia* for Nov. 1906 and March 1907.

Fig. 391a.—The Forum of Pompei.

on the model of the Forum of Rome. They too were surrounded by porticoes and shops, basilicas, temples, tribunes for orators, and were likewise adorned with statues and memorials of illustrious or distinguished citizens, and of emperors and princes of the imperial family. The Forum of Pompei (Fig. 391a) gives us a most instructive example.

Buildings for amusement and for luxury.—The *circus*, like the Greek hippodrome, was a long rectangular structure, terminating at one end in a semicircle, and divided down the middle by the *Spina* (Figs. 392 and 393). This was a broad and high wall which divided the arena into two parts, and round which the chariot races were run ; *ædiculæ*, obelisks, statues, and works of art adorned it, and the seven silver eggs which were lowered in succession at each circuit made by the chariots. On the shorter side, in a straight but somewhat diagonal line, were the *carceres* (or chambers) from whence the chariots started, and the two towers or raised boxes at

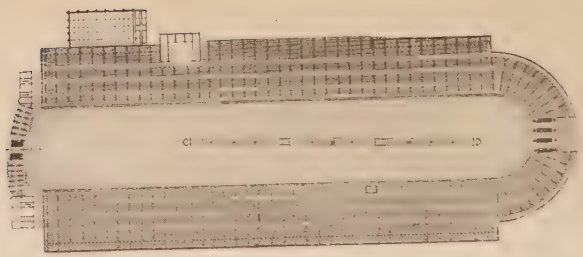


Fig. 392.—Plan of the Circus Maximus. Restoration by Canina.

the sides for the magistrates and the orchestra. At the semicircular end stood the triumphal archway, by which the victorious chariots passed out.

The Circus Maximus extended beyond the Palatine in the narrow valley between it and the Aventine, and could hold more than 300,000 spectators; its arena or *pista* was 600 metres in length, so that as the chariots raced round it seven times both ways they accomplished a course of 8 kilometres (Figs. 392 and 393).

The Roman Theatre (Figs. 394 and 395) was constructed in imitation of the Greek but with important differences. It was no longer contrived in the recess of a hillside, nor in localities so selected that a view of a beautiful natural background might be obtained from the seats. Here the stage was much higher and more monumental.[1] The ancient *orchestra* had become really a flat space or *pit* in which were reserved seats for the Senators and other distinguished personages, and the musicians' orchestra was removed to the front of the stage, which, already broader and deeper, was for that purpose still further enlarged in front by an addition at a lower level. As the theatre now stood isolated, it perforce became a separate architectural structure, and received a façade. Pompey was the first in Rome to substitute for wooden theatres a theatre built of stone.

[1] Ancient Greek theatres, like that of Dionysos at Athens and the theatre at Taormina in Sicily, were partly rebuilt and partly enlarged and modified by the Romans.

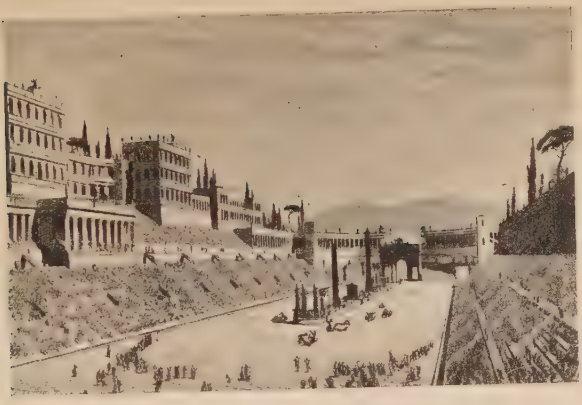


Fig. 393.—Reconstruction of the Circus Maximus. (I. von Falke.)

Of *The Theatre of Marcellus* in Rome, begun by Julius Cæsar and finished by Augustus; a great part of the carved exterior remains. It is one of the finest examples of Roman architecture of the best period. Its masses and lines are broad and harmonious and of very fine proportions; its two storeys are one of the Doric, and the other of the Ionic order.[1]

Well preserved Roman theatres are still to be seen in Pompei, Herculaneum, at Orange in Gaul, in Greece, in Asia Minor (at Aspendus), in the Iberian peninsula, in Algeria, Tunis, etc.

There are imposing ruins of theatres at Verona, Aosta, Gubbio, etc.

The Amphitheatre is a Roman creation, resulting from the combination of two theatres in which the stage is suppressed and their orchestras joined together, forming an ellipse corresponding to the whole interior of the new building, and constituting the *arena*, or scene for spectacles of combats of gladiators and of wild beasts, and also of *naumachiæ* or sea fights, for which purpose it could be enlarged.

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[1] It held 20,000 seats, was divided in two storeys, and each storey had two rows of seats (*cavea*).

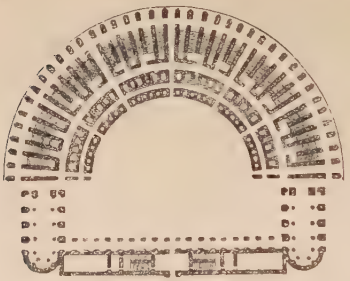

Fig. 394.—Plan of a Roman theatre.

In one of the long sides of the ellipse of seats, separated from the arena by means of the *podium*, rose the imperial box or *pulvinar*. In the thickness of the structure for the tiers of seats were corridors running round, and entrance staircases disposed with so much foresight that in a moment the whole amphitheatre could be cleared of the public.

The *Colosseum*, the most splendid and gigantic of the amphitheatres, was erected by Vespasian and completed by Titus, on the site of the artificial lake of the ancient park attached to the Golden House of Nero (Fig. 355a, page 256). The exterior is formed of an architectural structure in an equal number of storeys, that is four; the three first with arcades respectively of the Doric-Tuscan, the Ionic, and the Corinthian orders; the fourth storey only has quadrangular windows and Corinthian pilasters, and under the cornice was a series of corbels designed to support the masts with flags floating from them.[1] The inside elliptical structure is 185 m. long and 156 broad; the radiating tiers of seats measure about 40 m.; the longest diameter of the arena is 77 m., the shortest 40. On the tiers of seats place could be found for 87,000 persons. The substructure below the *arena*, excavated, as already said, in the time of Nero for a lake or pond, is subdivided by passages, vaults, and ambulatories, both large and small.[2]

Fig. 395.—The Theatre of Pompey, restored by Ad. Schill. (Bender.)

[1] And to which it is said the awning was attached.

[2] In order to give a notion of the incredible complication of passages under the *arena*, it has been half un-

Fig. 396.—The Amphitheatre of Pompei. (Photo: Amodio.)

We do not know which is most to be admired, the colossal bulk of this building, or the wonderful strength and simplicity of its construction, or the extraordinary cleverness and knowledge with which the whole structure was designed, and each of its various parts ordered, fitted in, and utilised.

Other amphitheatres in more or less good preservation are at Pompei (Fig. 396), Verona, Pola, Nîmes, El Diem (Province of Tunis).

The Thermæ or public baths, which are also a Roman creation, display the climax of luxury and refinement in a society advancing with great strides towards corruption.

But by a strange contradiction, dating from the

covered, thus destroying all that part of the ground; but this action on the part of the authorities has been unfortunate from an æsthetic point of view, as it spoils the effect of this magnificent edifice, and takes away all reality from the impression that the whole ought to make. This part ought to be covered up again, the more so as it would now not be difficult to visit it and to gain a still more exact appreciation of it by means of an interior lighting with a system of electric lamps, and to keep the air sufficiently pure by good systems of drainage and ventilation.

Fig. 397.—Fragment of ornament. Rome. Lateran Mus.

beginning of the third century A.D., that is from the time of Caracalla, they mark a fresh evolution in Roman architecture, effected by the mechanical science and the enterprising genius, as sublime as it was practical, of this remarkable people.

In the baths we have a striking example of this new evolution in Roman architecture, inaugurating the definite adoption of the hemispherical cupola of gigantic dimensions, imported from the Græco-Orient, the first specimen of which was the cupola of the Pantheon.

Here we have also an example of the progress made by the Romans in architecture, how they arrived at uniting and combining numerous structures grouped to

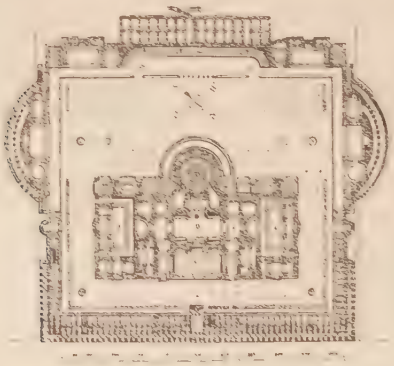

Fig. 398.—Plan of the thermæ of Caracalla. (Reynaud.)

Fig. 399.—Ruins of the Baths of Caracalla. (Photo: Alinari.)

form a single organic whole, and at neutralising lateral thrusts, that is, at balancing each of the various parts of the edifice with the respective help of those same parts and without the addition of relieving elements (such as masses of masonry, piers, large arches, etc.); it is the accessory and smaller halls that act as buttresses to the colossal ones, while their difference of height facilitates the lighting of the interior.

Of the numerous public baths with which Rome and most cities of the Empire were provided,[1] and of many of which ruins still remain, we shall mention those of Caracalla and Diocletian.[2]

[1] Examples at Pompei, Velleia, Paris (Lutetia), Poitiers, Treveri (Treves), etc.

[2] Out of one hall of the thermæ of Diocletian, Michelangelo made the immense Church of S. Maria degli Angioli; also from many of the chambers and adjacent spaces the neighbouring convent, now the Museo delle Terme, was constructed; the Church of S. Bernardo close by was a circular hall with a dome, part of the Baths themselves.

The baths of Caracalla serve as the largest and most complete example of these enormous constructions (Figs. 398 and 399). They were begun in A.D. 212.

An immense quadrangular space closed in by a circuit wall was surrounded in the interior along three sides by little edifices for baths (each composed of two rooms), by halls for gymnastic exercises, and by halls, some open, others covered, for conversation and public lectures. On the fourth side, at the far end, was a great *stadium* for races and a huge reservoir with a water-tower. In the enormous space in the middle filled with shrubberies, gardens, and fountains, and almost in the centre, stood the main block of building for the baths, covering an area of more than 1850 square metres. In the exact centre, at the entrance, were the arger halls, and to right and left repeated symmetrically were other small halls and courts.

Fig 400.—The Tepidarium of the baths of Caracalla. Restoration. (Anderson and Phénè Spiers.)

Entering from the front of this central edifice in a row following one another were: The vestibule and the vestiary or *spoliarium*. The huge open hall with cold baths of running water, and an immense swimming-bath.

The ante-chamber of tepid temperature (Fig. 400), where bathers walked about and talked and in which were placed elegant, flat-bottomed basins on a pedestal for ablutions, seats, and so on. This *Tepidarium* (resembling in its interior the basilica hall of the palace of Septimius Severus, of which we shall speak on page 206), is an immense rectangular space, 170 m. by 82, covered with intersecting vaults resting on lateral arcades and on gigantic monolithic columns.

Some intermediate rooms, one central passage room of warm temperature, others on each side with baths of hot water and hot air, or for massage, anointing with oil, and so on; finally, the colossal rotunda for hot baths, covered with a dome, thrown without intermediate supports over the space to be enclosed, an astounding miracle of boldness and beauty (Fig. 401).

At the sides of this string of principal chambers were to right and left the smaller chambers, distributed round courts: here were rooms, large and small, for cold, vapour, or hot-water baths; ambulatories

with a colonnade, reading rooms, libraries, sculpture[1] and picture galleries, refreshment rooms and shops, all that was most fitted for the enjoyment of physical exercises or for the entertainment of the mind.

These great public establishments of baths had become the favourite places of amusement, centres for social gatherings; from the Forum, public life had passed to the thermæ!

Fig. 401.—The Caldarium of the baths of Caracalla. (Hachette.)

Buildings of public utility.—The few temples, theatres, and amphitheatres still standing, the stately ruins of the Thermæ, are all grouped together in certain spots; on the other hand, the Roman roads, bridges, aqueducts, monumental or fortified gates, the walls of the cities, water conduits, harbours, etc., are to be found scattered about throughout the ancient Roman world. It is on these buildings of public utility that rests principally the worldwide fame of the knowledge and power of the Romans.

The Roman scattered his great buildings for luxury and amusement as well as for public utility all over the Empire; they were of the simplest and most practical construction. Wherever the army went and took up its station, the chief *ædiles* (who always formed part of it) at once chose a site, planned out the space, gave a design for the plan and organism of the structure. The materials were taken from

[1] Among the ruins of these thermæ of Caracalla were found the Flora Farnese, the Farnese Hercules (both in Naples), and other celebrated antique sculptures; and in the baths of Titus, the group of the Laocoon.

Fig. 402.—Porta Prænestina, known as Maggiore.

the locality itself, and the soldiers did the rest. The chief new Roman cities in Cisalpine and Transalpine Gaul, along the Rhine and the Danube, their fortification works, their walls with bastions, gates, and towers, were just the encampments of the Roman armies turned one after the other by the Romans into permanent stations by means of solid structures. We need only recall in northern Italy the cities of Turin, Aosta, and Como, which still retain their ancient divisions into quarters as traced by the Romans.

The *walls* of Augustus at Aosta with their bastions and towers, the Aurelian walls restored by Honorius at Rome, also with towers, are the most imposing examples that we have in Italy.

The Aurelian walls, begun in A.D. 271, passed round the hills, and reached the Tiber at the foot of the Pincian and beyond the Aventine. Originally they followed the left bank of the Tiber as far as the Island of the Tiber, and on the right bank they passed round the Trastevere quarter up to the summit of the Janiculum. The Vatican Hill remained cut off outside. The total circuit was about 17 kilometres. There were 14 gates, and they corresponded to the fourteen districts into which Augustus had divided Rome.

Fig. 403.—Porta Ostiensis (now S. Paolo).

The *monumental gateways* had two or

more passages, one for exit, the other for ingress; one for horses and vehicles, the two side ones for foot passengers. Generally the gates were not only flanked by square or semicircular towers, but they formed a sort of little square castle with its inner courtyard.

Fig. 404.—Aosta. Porta Prætoria. (Photo: Alinari.)

Examples of various types are: the Porta Maggiore or Prænestina (Fig. 402), the Porta Appia and the Asinaria, Pinciana, Tiburtina (now S. Lorenzo) *Ostiensis* (Fig. 403), and *Latina* in Rome; the gates at Fano, Terni, Verona, Turin, Susa, Aosta (Fig. 404), at Salona, and the gates of Nimes, Treves (Fig. 405), etc.

The *Roman streets or roads* were of the greatest importance to the State, to ensure rapidity of communications, the swift transport of provisions for the armies, and the safe government of all the various regions of that enormous Empire. They were made in a straight line without regard to difficulties of country, running over hills and mountains—sometimes even cutting through them with galleries — carried over plains or crossing rivers, by means of bridges, cuttings, and viaducts. The Romans, to accomplish this, considered neither work, fatigue, time, material, or expense. They con

Fig. 405.—Treves. Porta Nigra. (Seemann.)

Fig. 406.—Specimen of the pavement of Roman roads and streets. The Via dell' Abbondanza at Pompei.

structed their roads in three strata, the upper one in great, irregular, polygonal stones, slightly convex, and with drain-pipes to carry off the surface water. This system has assured the durability of their roads, of which important portions still subsist, especially in Italy,—of the *Via Appia* (made by Appius Claudius the Censor in 312 B.C., from Rome to Brindisi), of the *Flaminian* Way (from Rome to Rimini; constructed in 220 B.C. by the Censor C. Flaminius), and of the Via *Aemilia* (from Placentia to Rimini). The streets of their cities were also paved with irregular polygonal stones, as we see in the remains of the *Sacra Via* in the Roman Forum and in the streets of Pompei (Fig. 406).

The *bridges*, erected with the help of arches and vaults, and therefore very bold and magnificent, could span broad and deep valleys, and great rushing rivers. Sometimes they consisted of a single immense arch, sometimes of a few, at others of numerous arches on great piers,

Fig. 407.—Valley of Aosta. Roman Bridge.
(Photo: Alinari.)

mostly with buttresses. The way over the bridges was protected by parapets to right and left.

The bridge of *Rimini*, rich with artistic decoration, is one of the most complete and best preserved that still exist and are still used, so too is the beautiful arch of the bridge in the valley of Aosta (Fig. 407). The *Pons Aelius* at Rome, leading to the Castle of S. Angelo and the Borgo, is one of the finest and most sumptuous. Certain bridges in Spain at *Alcantara*, *Segovia*, and *Merida*, and in France at *Vaison*, and the celebrated Pont-du-Gard, are the most extraordinary for size and height: some of these also serve to carry water. The bridge of *Narni* is most impressive in its magnificent ruins.

Aqueducts are bridges, sometimes built on purpose, sometimes bridges utilised to carry wholesome and abundant water, from distant sources to great centres. The waters were conveyed from the springs by means of subterranean canals, but if in their transit they encountered plains at a low level they were carried in the same way by means of bridges or lines of arches which kept them at an equal level with the point at which they were to discharge. It was necessary in some cases that these bridges should be very high, and for this the largest arches were not always sufficient or possible, but recourse

Fig. 408.—Ruins of the palace of Septimius Severus on the Palatine.

was had to lofty piers united by arches, or two and even three bridges were constructed one above the other, and on the flat surface of the topmost one was the channel. And if long stretches of plain were encountered at too low a level, the conduit was kept at a sufficient height by means of a long series of piers and arches, forming what may be called an interminable bridge.

The *Pont du Gard* near Nimes in Southern Gaul (Fig. 410), consists of three bridges placed one upon the other, carrying the water channel at a height of 46 m. above the level of the river, in a valley 272 m. in breadth at its upper part.

The bridges of *Segovia* and *Alcantara* (built under Trajan, 98-103) are built instead on very high piers joined together by arches.

The *aqueduct of Claudius*, in the Roman Campagna (Fig. 350, page 254), is an aqueduct bridge of extraordinary length, constructed in the plain.

The palaces, residences, and villas were greatly developed, and attained a richness, splendour, and comfort unknown

Fig. 409.—The *Septizonium* Restoration. (Baumeister.)

Fig. 410.—The aqueduct of the Gard near Nîmes.

in earlier times, except for oriental royal residences and those of the Hellenistic Greek period. The ravages of time, however, have only left us ruins of *the Imperial palaces* on the Palatine (Fig. 408), and a few remains of the famous *golden house* of Nero, which from the entrance to the Roman Forum extended in the interval between the Palatine and the Esquiline, and continued as far as the Viminal on one side and the Cœlian on the other, with its sumptuous buildings, its gardens, ponds, etc.

The celebrated Septizonium (Fig. 409), which in the Renaissance time inspired Jacopo Sansovino and Palladio, and stood on the slope of the Palatine towards the Via Appia, was demolished at the end of the sixteenth century.

The imperial buildings on the Palatine were so splendid that, as had already happened in the case of the Mausoleum, they supplied a word to denote a sumptuous dwelling-house, and in Italy a nobleman's residence is still called a "*Palazzo*." Among the ruins on the plateau of the Palatine, only half of which have as yet been ex

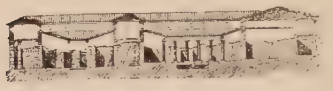

Fig. 411.—The house of Pansa at Pompei. Section restored.

cavated, we now distinguish the following ruins:

The walls of the square city of Rome in the epoch of the Kings.

The *tablinum* in the house of Livia, the wife of Augustus, still adorned with paintings, already spoken of at page 200, and which we shall also mention further on.

Remains of the Temple of Cybele and of the Temple of Victory, built by Augustus.

The *cryptoporticus* of the palace of Caligula (disappeared), in which he was slain.

The bare carcase of the walls of the palaces of the Flavii and of Hadrian, who had absorbed, altered, and enlarged those of the Cæsars.

The "*stadium*" for races, some additions of Hadrian's, with an enormous apse.

The ruins of the great palace of Septimius Severus, which extended beyond the plateau of the Palatine by means of substructures in the part hidden by the *Septizonium* already mentioned.

Among these ruins of the palace of Septimius Severus, besides remains of the portico, of rooms (some of which have vaulted coffered ceilings), of a Nymphæum, we also have those of the Imperial or palace Basilica, a great hall flanked by two superimposed ranges of columns and ending in an apse. In the raised floor (podium) of this apse, divided off by a railing, the emperor and the members of his suite took their places, all the other spectators remaining in the great body of the hall. This *palace basilica* marks the development of the type of Roman basilica which was afterwards repeated in the Basilica of Maxentius and of Constantine, and with which the Christian basilica had great points of resemblance (Holtzinger).

Fig. 412.—The house of Pansa at Pompei. Plan.

A, vestibule. B, atrium. C, tablinum. D,D, halls of administration. E,E, (*ala*) wings with a passage adjoining. *a*, shops. *b*, bakery with a grinding stone and small cubicles. G, peristyle. H, room called the *œcus*. L, cubicles or sleeping rooms. M, triclinium. N, closet. K, kitchen.

Fig. 413.—The atrium of a house at Pompei.

Noblemen's houses and other private houses, of which many ruins have been discovered in Rome, came to light entire when the city of Pompei was disinterred. Here we see the definite type of a dwelling-house in the golden age of the Roman Empire in Campania, the result of a fusion of the Etruscan type with the Greek. A complete house consisted of two distinct parts, one accessible to strangers, the other reserved for the family (Figs. 411 and 412), that is of the *atrium* and the *peristyle*.

Fig. 414.—Altar of the Lares at Pompei.

1. First portion: the vestibule flanked by the porter's lodge and the shops, the atrium with an impluvium and tank in the centre, at the sides cubicles and small sleeping-rooms (Fig. 413); at the end to right and left the "alæ" or wings, rooms where the books were kept and the family documents and portraits, which were busts in wax or, in the case of the more

Fig. 415.—The Mausoleum of Hadrian. Restoration. (I. von Falke.)

important members of the family, in marble. At the end, facing the entrance was the tablinum or reception room, and along the side of it a narrow passage leading to the second portion of the building.

2. The second portion consisted of a little courtyard with a garden enclosed by a colonnaded portico, and called the *peristyle*: all round the sides were sleeping apartments, and in one corner the kitchen and the store houses, and at the end the room where the family and specially the women passed the day working; and near it was the *triclinium* or dining-room. Under the peristyle in one corner was the altar of the Lares or household gods (Fig. 414).

The decorative painting of the inner walls (of which we shall speak again further on), the statues, statuettes, fountains, and other works of art scattered about in the atrium and the peristyle, completed the embellishments of the house, which sometimes had beyond the second portion the addition of a pleasure ground and a kitchen garden.

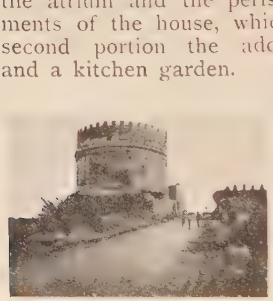

Fig. 416.—The tomb of Cecilia Metella on the Appian Way.

The *tombs* are of the most varied types and sizes and also style.

The Oriental-Etruscan type of tumulus tomb continues, developed and carried to great perfection in majesty of effect and grandeur and splendour of proportions, as may be seen in the Mausoleum of Hadrian (Fig. 415), now known as the Castle of S. Angelo and in the

less pretentious but yet beautiful tomb of Cecilia Metella, on the Via Appia, which dates back to the period of the Republic (Figs. 416 and 417).

In general the sepulchral monuments bordering the Appian Way were in the form of little temples, of round, quadrangular, and cubic edifices, built on the model of the better dwelling-houses ; also little shrines of sarcophagus shape and others like an "ara" or colossal altar. The pyramid of Caius Cestius is of an isolated, exceptional type (Fig. 418).

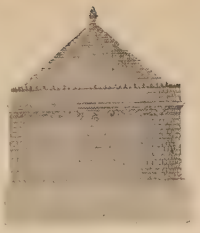

Fig. 417.—Restoration of the tomb of Cecilia Metella. (Canina.)

Of many sepulchres only the excavated or underground part remains, that is the actual tomb, composed of one or more chambers, in which were deposited the sarcophagi or urns, according to whether the mode of sepulture was by interment or cremation. Examples are, the sepulchre of *the Scipios* on the Via Appia, that of the *Nasonii* on the Via *Flaminia*, and that of the *gens Furia* at Frascati.[1]

And when the sepulchre was intended for all the clients of a great family, and usually for sepulture by cremation, we find successions or groups of chambers perforated with niches in which the cinerary urns were deposited. From the resemblance in their interior arrangement these tombs have received the name of *Columbaria* (Fig. 419).

In the decline of the Empire we find a whole temple constructed for a mausoleum, the great domed octagon building that Diocletian prepared for his own tomb in Dalmatia, within the magnificent palace he

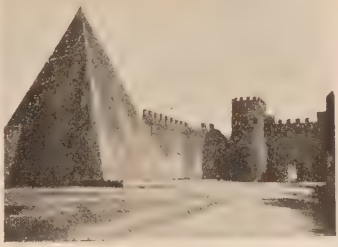

Fig. 418.—Sepulchre of Caius Cestius.

[1] Cremation of bodies was in general use from the time of Sulla to that of Hadrian.

Fig. 419.—Columbarium of a funerary association in the Vigna Codini.

had caused to be erected there in which to end his days, a palace which it has been found was the origin of Spalato.

Sarcophagi come under the class of works of sculpture, but still they have an architectural interest—some from their decoration, such as the very ancient one of L. Cornelius Scipio Barbatus, consul in the year 298 B.C.; (this sarcophagus is now preserved in the Vatican Museum; it is adorned with triglyphs and dentils)—others from their structure itself, in the form of a house with a roof sloping to both

Fig. 420.—The colonnade of Palmyra.

sides, occasionally with an imitation of *imbrices* or tiles. In certain cases also, mostly in the late Empire period, we find simulated on the exterior of sarcophagi, doorways, openings, colonnades, all precious elements even if only approximately correct, for the reconstruction of houses and palaces.

We cannot conclude this notice of works of architecture without recalling that the Romans, with political ends in view, erected throughout the Empire public buildings not only of a utilitarian character but also for display, luxury, and amusement, that municipalities, both great and small, in their turn were anxious to have temples, forums, basilicas, theatres, amphitheatres, and thermæ on the model of the edifices in Rome, and Romans established in distant parts of the Empire also built for themselves houses and villas. As it was possible to construct in the Roman style in various materials, there followed not only a diffusion of the style in the most distant provinces of the Empire, but a certain uniformity in the buildings, a peculiar

Fig. 421.—Ruins of Palmyra. (Anderson and Spiers.)

Fig. 422.—Baalbec. Cella of the temple of Jupiter. (Anderson and Spiers.)

Fig. 423.—The Propylæa of Baalbec. Restoration by Anderson and Spiers.

stamp that was repeated everywhere.

It is also important to remember that while certain of the principal types of Roman edifices penetrated into the Græco-Oriental world, Hellenistic Art still continued to develop. Evidence of this is afforded by the ruins of the Roman period, which we still admire in Greece and in Asia Minor, and by those magnificent and impressive ruins,—all the more magnificent, being of the time of Aurelian,—at Palmyra

Fig. 424.—A Roman Emperor (Hadrian?) and his suite. High relief. Lateran. (Photo: Alinari.)

(Tadmor) and Heliopolis (Baalbec) in Syria (Figs. 420, 421, 422, and 423). These are notable not only for their beauty of detail, but also for the fresh motives they disclose.

SCULPTURE.

In the chapter on Hellenistic Greek sculpture (page 220) we have already pointed out how numerous were the works executed in Rome by Greek artists to satisfy the ever-increasing admiration and passion of the Romans for Greek masterpieces, the innumerable spoils collected by

them in Southern Italy, Greece, and the whole Græco-Oriental world not sufficing for the purpose. These Greek sculptors copied many masterpieces (sometimes affixing to them their own signatures, as if they were the authors of them), almost always with the help of casts from the originals themselves, so that although most of the originals have disappeared, we have at least fairly faithful reproductions. These sculptors sometimes also produced works that were, so to speak, new, being groups made up of copies of various statues.

Such is the group known as "Orestes and Electra" by the sculptor Menelaus, in the former Ludovisi collection, now in the Museo delle Terme (Fig. 425), and another also known as "Orestes and Electra" in the Museum of Naples.

Fig. 425. The group known as Orestes and Electra. Museo delle Terme. (Furtwängler & Urlichs.)

But Roman Art too has its own characteristic sculpture. In portraits, either busts or the whole figure, and also in equestrian statues and in reliefs, we have the creations of an art that is genuinely national, no matter whether the Greek dress, that is the technique in the modelling, be less or more evident.

The Roman portraits have an origin that is very remote and altogether Italian. It was a custom with the Romans to have the mask taken of the dead most nearly related to them, principally of their father. This they preserved in an appropriate place in their house, together with the busts in wax, terra-cotta, or bronze, of their ancestors, which had been copied by an artist from the masks. The same was also done in the case of persons of distinction. We know of portrait statues decreed to their everlasting memory and

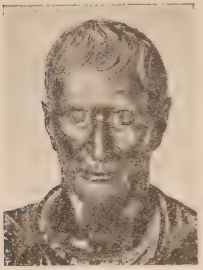

Fig. 426.—Bust known as L. Junius Brutus. Capitoline Mus. (Furtwängler & Urlichs.)

set up in public places. The statue of Aulus Cecilius Metilius (see Fig. 342, p. 247) in the Florence Museum must have been one of these. It is, however, of Etruscan workmanship; but was it not to Etruscan Art that the Romans must for a long time have turned, not possessing an art of their own? Anyhow, it is from this Italian custom and from the realistic Etruscan style, corresponding with Italian, and therefore also Roman tendencies, that the Roman Art of portraiture is derived.

In fact, we possess a series not very long but sufficiently important of portraits of the Republican period, which bear close analogy with the above-mentioned statue of Metilius. The bronze bust of a man in the Palazzo dei Conservatori in Rome, known as *L. Junius Brutus* (Fig. 426), the group of a husband and wife in the Vatican, called *Cato and Portia* Fig. 427), another bust in the Vatican known as *Marius*, *two statues of men in togas*, one in the Vatican, the other, in the British Museum (Fig. 428), give us portraits apparently very faithful of Romans of the old stamp, austere, severe, energetic and of iron will; works executed with the Etruscan sense of truth but with a modelling that more or less belongs to the skilful and graceful treatment peculiar to Greek sculpture, whose spirit was then penetrating into and pervading Rome.

Fig. 427.—Funerary group in high relief, known as Cato and Portia. Vatican. (Bruckmann.)

The same naturalism and truth, the same style, the same Roman type, but already somewhat modified, appear in another little series of the last days of the Republic. To this series belong the busts of Cicero (?) at Naples, of Julius Cæsar (?) at Berlin (No. 342), of M. Agrippa in the Louvre, in which, as Urlichs has pointed out with much keenness of observation, we may discern the expression of a mind still severe but illumined by the broader spirit of Greek philosophy.

The bust of the young Augustus, still almost a boy, in the Vatican Museum, like the bust of Agrippa mentioned above, introduces us to the period of the Empire; here we find the same accurate, precise, and faithful rendering of nature that preserves for us the countenance, the physical and moral character of the subject of the portrait, but we also detect a further marked evolution in the direction of the Greek style—Athenian Greek, in fact, is the delicate and refined plastic modelling of this head. The same remarks apply to the *female bust*, with its evident truth to nature, now in the Museo delle Terme (Fig. 429).

Fig. 428.—Statue of a "civis romanus togatus." Brit. Mus.

Fig. 429.—Female bust. Recovered near the Farnesina. Museo delle Terme. (Rayet.)

Fig. 430 — Bust of the Flavio-Trajanic period. Capitol. (Bernoulli.)

The Greek ideal and manner penetrated slowly, nor were they ever completely absorbed by the spirit of Roman plastic art: we see this in the following attempts at idealised statues—

The *Emperor Augustus*—in the Vatican Museum (Fig. 431), represented in the act of delivering an "adlocutio" (harangue) to the army. Here the *generalised Greek* type, detailed rendering of the cuirass and the bare legs form a whole which is not entirely harmonious, but which does not prevent this from being the finest of Roman statues.

Fig. 431.—Statue in marble of Augustus. Vatican.

Agrippa, represented entirely nude in the character of a Greek hero (Correr Museum at Venice, Fig. 432).

Fig. 432.—Statue in marble of Agrippa. Venice. Correr Mus.

The *Emperor Nerva*, represented as a Jupiter, with realistic features that accord little with the generalised style of the statue (Naples Museum).

We find greater unity and harmony in portraits created without any other pre-occupation than to produce a faithful and beautiful work. We need only call to mind the so-called bust of *Clytiè*[1] in the British Museum, the statues of Roman matrons seated, known sometimes as *Agrippina the elder*, sometimes as *Agrippina the younger*, repeated in the same graceful attitude in the Capitoline Museum[2]

[1] It is sometimes considered to be the portrait of Antonia, the wife of Drusus.

[2] Helbig, 468. From the *coiffure*, this portrait must be dated as late as the Antonines.

(Fig. 433), in the Villa Albani, at Naples, and in the Uffizi. They are all imitated from Greek works and modelled after the Greek style, but they still retain a fragrance of Roman naturalism.

Fig. 433.—Seated statue of a Roman lady. Capitoline Museum.

In those seated matrons, it is specially Hellenistic Art that is taken as the model,[1] an art after all that is naturalistic itself, and in the future will exercise the most potent influence on the plastic tendency of Roman sculpture. The well-known busts of *Agrippina the elder* (Fig. 434), of *Nero* (Fig. 435), of *Vitellius* (Fig. 436), of *Titus*, of *Trajan*, offer us the best examples. But the characteristic fidelity to the type is always the principal endeavour; as, for instance, in the charming *terra-cotta bust of a girl* in the Berlin Museum, and in the bust of *L. Cecilius*

[1] See the Hellenistic statue of a seated lady in the Torlonia Museum.

Fig. 434.—Bust of Agrippina the elder. Capitoline Mus. (Bernoulli.)

Fig. 435.—Bust of Nero. Louvre. (Bernoulli.)

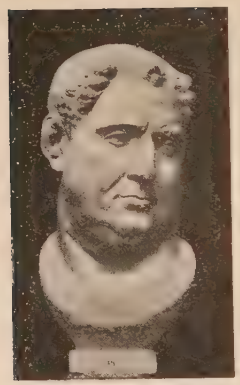

Fig. 436.—Bust of Vitellius. Vienna Museum. (Bernoulli.)

Jucundus found at Pompei (Fig. 437), now in the Naples Museum, and in that of *Plotina*, the wife of Trajan (Fig. 439).

In the days of Hadrian, who was

Fig. 437.—Bust of Cecilius Jucundus from Pompei. Naples Mus. Bruckmann. (Gr. und Rom. porträts.)

a passionate admirer of all the ancient arts, but especially of Greek Art, the Greek style of the best period prevailed, and its idealism is felt in those busts, statues, and high reliefs in which *Antinous* appears as a god (Fig. 438). Their execution is, however, soft, weak, and over polished.

Fig. 438.—Antinous. High relief in the Villa Albani (Bruckmann.)

A return to what we may call the normal style of Roman iconographic statuary, though betraying symptoms of decline, is seen in the statues and busts of *Antoninus Pius*, *M. Aurelius* (Figs. 440 and 441), *Lucius Verus* (Fig. 442), *Commodus*, idealised as Hercules, and principally in the celebrated equestrian statue in gilt bronze of *M. Aurelius* (Fig. 446), placed by Michelangelo in the piazza of the new

Capitol,[1] the only Roman equestrian statue come down to us beside the two (in marble) of the Balbi, Greek imitations discovered at Herculaneum (Naples). Marcus Aurelius is represented riding to meet his vanquished enemies who are imploring mercy: the action of the figure is natural, spontaneous, and dignified, and at the same time clear and easy of interpretation. Notwithstanding some deficiencies in the horse and the position of the emperor, who is seated too far forward, on the very neck of the horse, there runs throughout the statue a feeling of vitality, of animated and easy movement. Horseman and horse form together a

Fig. 439.—Bust of Plotina (?). Capitoline Museum. (Bernoulli.)

[1] The pedestal on which it stands has been attributed to Michelangelo, and is notable for its very limited height. Such was in fact the antique rule, a rule which respected truth to nature, but which was not followed from the Renaissance on, except occasionally, and then with excellent results: see the two equestrian statues of the Farnese at Piacenza.

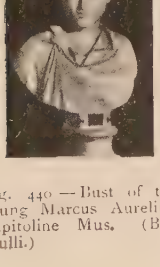

Fig. 440.—Bust of the young Marcus Aurelius. Capitoline Mus. (Bernoulli.)

Fig. 441.—Bust of Marcus Aurelius. Capitoline Mus. (Anderson.)

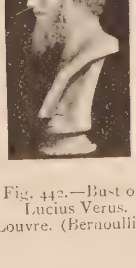

Fig. 442.—Bust of Lucius Verus. Louvre. (Bernoulli.)

Fig. 443.—Bust of Caracalla. Naples, Nat. Mus.

Fig. 444.—Half-length figure of Commodus. Pal. dei Conservatori.

complete whole; and we can well understand that if this work came to exercise so much influence on Donatello and later artists, it was not merely because it was almost the only model of an antique equestrian monument.[1]

The bust, already referred to, of *Commodus*, with the attributes of Hercules (Fig. 444), is a good

[1] The equestrian statue known as the *Regisole*, which stood first at Ravenna, then at Pavia, and which was destroyed at the end of the eighteenth century, was a work of a late period, and from some feeble indications that remain of it, we may infer that it was an imitation of the Marcus Aurelius.

Fig. 445.—Statue in marble of Constantine in the Portico of the Basilica of San Giovanni in Laterano.[1]

work as far as regards modelling, but lacks homogeneity and truth to nature.

The bust of *Caracalla* (Fig. 443) is the last creation of Roman portraiture that succeeds in penetrating into

Fig. 446.— Equestrian statue in bronze of Marcus Aurelius on the piazza of the Capitol. (Bruckmann.)

the physical and moral characteristics of the person portrayed, and so the series of good works closes with a striking impersonation of a wicked and cruel potentate.

Other Roman emperors, endowed with lofty souls and vigorous minds, still ruled the Empire, and tried but in

Fig. 447.—Relief of the Ara Pacis. Florence. (Photo: Alinari.)

vain to instil fresh life into it. The Roman people was declining and art was declining also: this is shown by the statue of *Constantine* Fig. 445 and the two indifferent statues of *consuls*, holding the *mappa* to give in the Circus the signal for the start of the chariots.

The monumental bas-reliefs of Roman Art also have their origin in an ancient local Roman custom, that of commemorating battles, victories, in a word all great military pageants, by depicting them on the walls of tombs and also on tablets carried in triumph in front of the chariot of the victor, or hung up on temporary triumphal arches, and then exposed in sanctuaries and in other public build-

Fig. 448.—Relief of the Arch of Titus. Soldiers with the trophies of the Temple at Jerusalem.

Fig. 449.—Relief of the Arch of Titus. Titus in a chariot led by Victory.

ings. It was a sensible manifestation of the same instinct for descriptive narrative that has left us the "Commentaries" of Julius Cæsar, the "Histories" of Titus Livius, of Suetonius, and others. So it was natural that when the Romans erected monumental works of historical interest, intended to transmit to posterity the glorious record of great events, victories, and conquests, they should have placed on them descriptive, monumental, and durable decorations. In order to execute these they made use of the Greek, and more specially the Hellenistic style, that provided the best models in high and low relief. The Alexandrian reliefs, especially those dealing with mythological and heroic subjects, display exactly the same broad, grand, and noble style, the full, well-rounded, plastic modelling, the multiplicity of planes, the effects of perspective, and the picturesque details which are to be found in all their magnificence in the high reliefs of the *Ara Pacis* of Augustus (Fig. 447), in those of the *Arch of Titus* (Figs. 448 and 449), and most fully in those of *Trajan* (Fig. 450). They appear with somewhat less purity in the reliefs of the *triumphal column* of the same emperor (Fig. 451); more feebly in those of an *Arch of Marcus Aurelius* (Figs. 452 and 453). These characteristics

Fig. 450.—Relief from the Arch of Trajan at Benevento. (Seemann.)

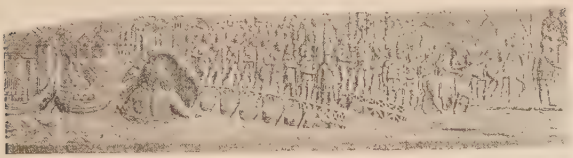

Fig. 451.—The army of Trajan crossing the Danube. Bas-relief from the Trajan Column.

Fig. 452.—Adlocutio. Relief from an arch of M. Aurelius, inserted in that of Constantine. (Bruckmann.)

Fig. 453.—M. Aurelius in the act of sacrificing. Relief from a demolished arch. Pal. dei Conservatori. (Bruckmann.)

show incipient decline in the reliefs that encircle the *triumphal column of Marcus*, and in the *triumphal arch of Septimius Severus*, and finally complete decadence sets in with the Arch of Constantine, a decadence that is the more evident as the panels are in juxtaposition here with reliefs brought from the triumphal arches of Trajan and of Marcus Aurelius.

The *Ara Pacis*, dedicated by the Senate to Augustus in the Campus Martius, after his successful pacification of Germania, Gallia, and Hispania, was adorned on the exterior of the enclosure wall with high reliefs in the finest style, representing a procession of personages and scenes of sacrifice. Many of these reliefs are dispersed in Rome, in the Vatican and the Terme Museum, in the Villa Medici, in the Uffizi, etc. (Fig. 447).[1]

The two famous *reliefs* of the *Arch of Titus* (Figs. 448 and 449) represent in a vivid, fresh, and graceful style the triumphant return of Titus after the capture of Jerusalem in the year A.D. 71. In one panel are the soldiers of the *cortège* with trophies and the spoils of the Temple, in the other Titus, in a quadriga escorted by Victory.

[1] This altar, executed between 13 and 9 B.C., stood in the Campus Martius by the Via Flaminia, where now rises the Palazzo Fiano at the corner of the Corso and the Via Lucina. In 1903 excavations were begun and are still going on to discover and extract other remains.

Fig. 454.—Victory records a Triumph. Reliefs of the Trajan Column.

Fig. 455.—The Danube. (Bruckmann.)

Fig. 456.—Jupiter Tonans. From a relief of the Trajan Column.

Fig. 457.—Decapitation of prisoners. Reliefs from the column of Marcus Aurelius.

Fig. 458.—The rain. (Furtwängler & Urlichs.)

Fig. 459.—The Victory of Brescia. Statue in gilt bronze. Brescia, Museo Patrio.

The *reliefs of the triumphal column of Trajan* (A.D. 113) form a consecutive series of pictures descriptive of the wars carried on by that Emperor against the Dacians, from A.D. 101 to 107. They are of the highest historical importance, and include representations of events, methods of warfare, arms, armour, and types of barbarian peoples. There are more than two thousand five hundred figures. The interest of the composition is maintained from one end to the other of this immense spiral, 1 m. high by 200 long (Figs. 451, 454, 455, 456).

The reliefs of the Antonine Column (Figs. 457 and 458), set up by the Senate to Marcus Aurelius, after his triumphant return in the year 170 from the wars against the Germans and Sarmatians, are of hasty workmanship and of somewhat less vigorous style. The impressions conveyed are less fresh; all the same they still contain pictorial scenes of great animation, and in any case they also are of the greatest historical, archæological, and iconographic value. Much superior, at least relatively, are the (Giardino Delle Pigna) reliefs of the base now in the Vatican, in which is seen the apotheosis of Antoninus and Faustina the elder.

Fig. 460. Statuette in bronze of Minerva. Turin, Museum of Antiquities. (Photo: Alinari.)

Abstract personifications, of which Greek Art, especially in the Hellenistic period, had already given some

examples, had with the Romans a much more important development. Victory, the cities, the subdued or pacified provinces, barbarian populations vanquished and subjugated, barbarian tribes, rivers, the ocean, storms, the rain, all were personified, so too the gifts, the virtues, and actions of imperial princes, of emperors and empresses, the *iuventus principis*, clemency, piety, generosity, charity, etc., etc. It is true these impersonations do not often appear in the form of statues, more generally we

Fig. 461.—The so-called Thusnelda. Florence. Loggia dei Lanzi. (Bruckmann.)

Fig. 462.—Statue of Fortune. Vatican Museum.

find them in reliefs, and in endless profusion on the reverse of coins, whence were probably derived the allegorical and symbolical figures of mediæval art.

Among the statues specially to be noted are: *The Minerva or Wisdom* of the Turin Museum, a statue in bronze (about a third of natural size) derived from the type of the Athena Parthenos of Pheidias (Fig. 460).

The Victory of Brescia (Fig. 459), a statue in gilt bronze recovered among the ruins of the temple erected by Vespasian at Brescia, and now in the Museo Patrio, which occupies the triple cella of the temple itself. This figure has much affinity with the Aphrodite of Melos and

Fig. 463.—The sarcophagus of the Bacchanti. Vatican.

with the Venus of Capua, and reappears in the reliefs of the Column of Trajan (but see additional note on p. 340).

The so-called *Thusnelda* of the Loggia dei Lanzi at Florence (Fig. 461), a personification of Germania (?) or of some other conquered people, inspired by some statue of the school of Pergamon; it probably decorated a triumphal monument.

The goddess Fortune in the Vatican, at Rome (Fig. 492, the head does not belong).

Among personifications in high-relief are:

Victory escorting the triumphal chariot of Titus—on that emperor's arch.

Winged Victories in the spandrils of the exterior of the same arch.[1]

[1] It was probably from them that Pacetti drew his inspiration for the two beautiful Victories of the Arch of Peace at Milan.

Fig. 464.—The sarcophagus with the myth of Phædra and Hippolitus. (Photo: Alinari.)

Among personifications in low-relief are :—

Victory, the Danube, the storms on the Trajan Column (Figs. 454, 455, and 456).

The Prodigy of the Rain, on the Column of Marcus Aurelius (Fig. 458).

The Roman sarcophagi (Figs. 463 and 464) *and the cinerary urns* (Fig. 465) do not, it is true, afford us masterpieces, but in their enormous number may be found not only interesting mythological and symbolical representations, not only clever plastic works in the Greek manner, but also familiar scenes in the life and occupations of the deceased, and (specially on cinerary urns) admirable decorations and ornamental work.

Fig. 465.—Cinerary urn in the columbarium of the Vigna Codini. (Photo: Rotografica.)

The greater part of these sarcophagi date from the time of Hadrian onwards; they were produced in great numbers ; the stone-masons prepared them beforehand, leaving the head of the statue or bust on the lid roughly sketched out, so that it might afterwards be finished with the features of the deceased whose body was deposited in the sarcophagus purchased for the purpose. The bust was generally carved in a medallion or shield (*clipeus*), and we have examples of *clipei* with two busts of a man and wife, of parents, friends, and so on.

Roman decorative and ornamental art did not draw its inspiration exclusively from the Hellenistic style, and in this branch it has given us works of considerable merit (for example, in the decorative portions of the Ara Pacis (Fig. 466), and in certain fragments of decoration found in the Forum of Trajan (Fig. 467) ; it is not always the *acanthus* that sup-

Fig. 466.—Relief from the Ara Pacis: conventional type. (Seemann.)

Fig. 467.—Ornament in relief from the Forum of Trajan. Lateran: conventional type. (Photo: Rotografica.)

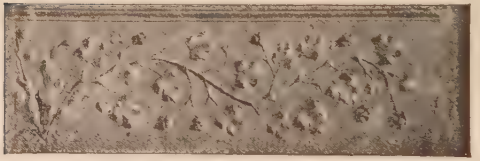

Fig. 468.—Relief in the Lateran: free, naturalistic style. (Photo: Alinari.)

Fig. 469.—Relief in the Lateran: free, naturalistic style. (Photo: Alinari.)

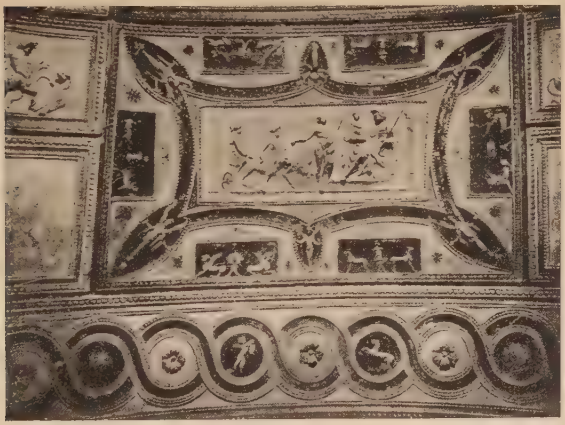

Fig. 470.—Stucco and painted decoration of the vault of the sepulchral chamber of the Pancratii on the Via Latina. (Photo: Moscioni.)

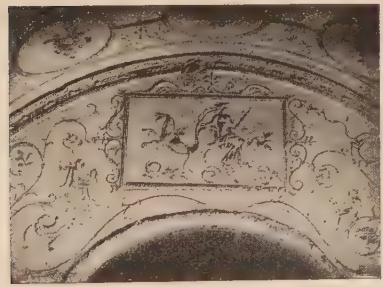

Fig. 471.—Stucco decoration of the vault of a sepulchral chamber of the Valerii on the Via Latina (Photo: Moscioni.)

Fig. 472. — A Victory. Specimen of the stucco decorations from a house discovered near the Farnesina. (Museo delle Terme.) Seemann.

plies the principal theme of the most varied ornament; for in many marble reliefs and in many stucco decorations of rooms, in dwelling-houses and in the interior of tombs, we find charming motives of exquisite freshness and reality, all taken from nature, representing plants, leaves, branches, flowers, birds, lizards, etc., etc. (Figs. 468, 469, 470, and 471).

In a house of the time of Augustus, discovered near the Farnesina, stucco-work in the best style came to light, which we may now see and admire in the Museo delle Terme (examples, Figs. 472 and 473).

Animals were not always treated by the Romans in the fine and elegant Greek style. They have left us their best example of that style in the magnificent horses in gilt bronze (Fig. 474) that for centuries have adorned the façade of the basilica of San Marco at Venice;[1] elsewhere they treated them in their native Etrusco-Italian natural style, as we see in the beautiful bronze heads in the Museums of Florence (Fig. 478) and Naples, and in the works collected in one room of the Vatican Museum.

Fig. 473. — A Victory. Specimen of the stucco decorations of a house discovered near the Farnesina. Museo delle Terme. (Seemann.)

[1] It is said they originally decorated a triumphal arch of Nero; anyhow, they were among the works sent by Constantine to the new city of Constantinople, and from there taken to Venice by the Crusaders in 1204.

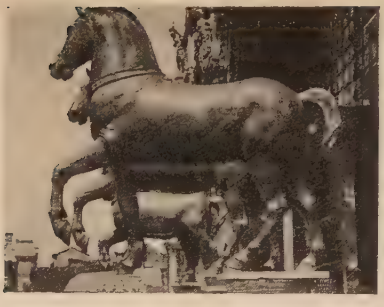

Fig. 474.—The horses on the façade of the basilica of San Marco at Venice.

Examples of Roman Sculptures.

Period of the Republic :

Stele with bust of *C. Septimius.* Copenhagen, Glypt. Ny-Carlsberg (Fig. 475).

The so-called *Lucius Junius Brutus,* bust in bronze. Rome, (Fig. 426). Pal. d. Conservatori.

Civis Romanus togatus, statue in marble. Rome, Vatican. Another *Civis Romanus togatus,* British Mus. (Fig. 428).

Roman of the family of the *Licinii,* bust in marble. Copenhagen, Glipt. Ny-Carlsberg (Fig. 476).

The sepulchral group of a married couple, known as *Cato and Portia;* half lengths, high relief in marble. Rome, Vatican (Fig. 427).

Marius (?), bust in marble. Rome, Vatican.

Scipio Africanus the elder (?), bust in bronze. Naples Mus.

Bust of a man in bronze from *Laus Pompeja* (Lodi Vecchio). Milan, Arch. Museum in the Castello Sforzesco.

Cicero, bust in marble. Madrid Museum.

Pompey (?), bust in marble. Naples Mus.

Fig. 475.—Sepulchral stele with bust of C. Septimius: from Vulci. Copenhagen, Ny-Carlsberg collection. (Bruckmann. Greek and Rom. portraits.)

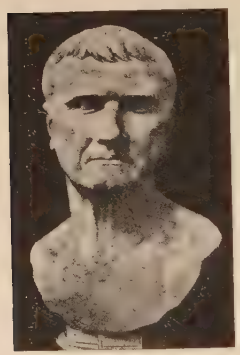

Fig. 476.—Bust of one of the Licinii. Copenhagen. Collection Ny-Carlsberg. (Bruckmann.)

Pompey, bust in marble. Copenhagen, Jacobsen collection.

Julius Cæsar, bust in green basalt. Berlin Mus.

Julius Cæsar (?), bust in marble. Naples Mus.

Marcus Antonius, bust in marble. Rome, Vatican.

Marcus Junius Brutus (so-called), bust in marble. Rome, Capitoline Mus. (Fig. 477).

Period of the Empire, first phase, efflorescence:

The young *Augustus*, bust in marble. Rome, Vatican.

Augustus, Emperor. Heroic statue in marble from the Villa Livia at Prima Porta. Rome, Vatican (Fig. 431).

Reliefs of the *Ara Pacis*, marble. Florence, Uffizi (Fig. 447).

Livia (?), statue in marble from Pompei. Naples Mus.

Agrippa, statue in marble. Venice, Correr Mus. (Fig. 432).

Agrippa, statue in marble. Paris, Louvre.

Tiberius, statue in toga, marble. Paris, Louvre.

Female bust in marble.[1] Rome, Mus. delle Terme (Fig. 429).

Minerva, statuette in bronze.[2] Turin, Mus. of Ant. (Fig. 460).

Bust of a girl in terra-cotta. Berlin Museum.

Nero, bust in marble. Paris, Louvre (Fig. 435).

Fig. 477.—Bust of Junius Brutus. Capitoline Mus. (Bruckmann. Gk. & Roman Portraits.)

The four horses in gilt bronze from a triumphal arch. Venice, San Marco (Fig. 474).

Seated statues of a lady of the type called "*Agrippina the elder*." Florence, Uffizi; Rome, Villa Albani and Capitoline Mus. (Fig. 433).

Agrippina the elder, bust in marble. Rome, Capitoline Mus. (Fig. 434).

The so-called *Agrippina the younger*, sitting statue in marble. Naples Museum.

Vitellius, bust in marble. Vienna Mus. (Fig. 436).

Antonia, consort of Drusus, bust in marble called Clytie. Brit. Mus.

[1] Discovered near the Farnesina.

[2] Discovered in the river Versa, near Stradella.

Vespasian, bust in marble. Naples Mus.

The Victory of Brescia, statue in gilt bronze. Brescia, Mus. Patrio (Fig. 459).

Eumachia, statue in marble from Pompei. Naples Mus.

Two equestrian statues in marble of the *Balbi*. Naples Mus.

Head of a horse in bronze. Naples Mus.

Head of a horse in bronze. Florence, Arch. Mus. (Fig. 478).

L. Cecilius Jucundus, bust in bronze from Pompeii. Naples Mus. (Fig. 437).

Titus, marble statue. Vatican (Fig. 479).

Titus, bust in marble. Naples Mus.

Two reliefs on the triumphal Arch of Titus in the Roman Forum (Figs. 448 and 449).

Julia (?), bust in marble. Florence, Uffizi.

Domitia (?), head in marble. Paris, Louvre (Fig. 480).

Nerva, [illegible] statue in marble. Rome, Vatican.

The so-called *Marforio*, personification of a river. Rome, Capitoline Mus.

Trajan, bust in marble. Rome, Vatican.

Plotina, bust in marble. Rome, Capitoline Mus.

Draped statue in marble. Rome, Museo delle Terme.

The goddess of *Fortune* [illegible] in marble. Rome, Vatican (Fig. 481).

Reliefs of the Trajan column in Rome marble (Figs. 454, 455, 456).

A Dacian, bust in marble. Rome, Vatican.

A barbarian, bust in marble. Brit. Mus.

Roman Emperor (Hadrian ?) with the bust fragment of a relief. Rome, Lateran (Fig. 424).

Fig. 478. — Bronze head of a horse. Florence. Arch. Mus. (Photo : Alinari.)

Fig. 481. — Statue in marble of Trajan. Vatican.

Reliefs on the Arch of Trajan. Benevento (Fig. 450).

Reliefs and statues from an Arch of Trajan now in the Arch of Constantine at Rome.

The so-called *Thusnelda*. Florence, Loggia dei Lanzi (Fig. 461).

Reliefs of the acts of Trajan; from the *Rostra*. Rome, Forum.

Hadrian, bust in marble. Brit. Mus.

Antinous personified as Bacchus, half length in high relief in marble. Rome, Villa Albani (Fig. 439).

Antinous, statue in marble. Paris, Louvre.

Sarcophagus, Prometheus. Rome, Capitoline Mus.

Sarcophagus, Hippolytus and Phædra. Pisa, Campo Santo (Fig. 464).

Sarcophagus. Medea. Berlin Mus.

Sarcophagus. The battle of the Gauls. Rome, Capitoline Mus.

Sarcophagus with Bacchic figures. Vatican (Fig. 463).

Fig. 480.—Bust of Domitia (?). Louvre. (Bernoulli.)

Second phase, decline:

Faustina the elder, bust. Naples Mus. (Fig. 481).

The young *Marcus Aurelius*, bust in marble. Rome, Capitoline Mus. (Fig. 440).

Fig. 481.—Bust of Faustina the elder. Naples, Nat. Mus. (Bernoulli.)

Fig. 482.—Bust of a child. Copenhagen. Jacobsen collection. (Bruckmann.)

Marcus Aurelius, Emperor, bust in marble. Rome, Capitoline Mus. (Fig. 441).

Marcus Aurelius, equestrian statue in gilt bronze. Rome, Capitol (Fig. 446).

Lucius Verus, statue in marble. Rome, Vatican.

Lucius Verus, bust in marble. Paris, Louvre (Fig. 442).

Apotheosis of *Antoninus Pius* and *Faustina the elder*, Relief in marble. Rome, Vatican (Giardino della Pigna).

Fig. 483.—Bust in bronze of a girl. Parma Mus. (Bruckmann.)

Reliefs of the triumphal column of *Marcus Aurelius*, marble. Rome (Figs. 457, 458).

Marcus Aurelius sacrificing, *M. Aurelius* triumphant, Reliefs in marble. Rome, Pal. dei Conservatori.

Marcus Aurelius harangues the army, Relief transferred to Arch of Constantine (Fig. 452).

Commodus, idealised as Hercules, bust in marble. Rome, Pal. dei Conservatori (Fig. 444).

Bust of a child. Copenhagen, Jacobsen collection (Fig. 482).

Bust of a girl, bronze, from the ruins of Velleia. Parma Museum (Fig. 483).

Manlia Scantilla (?), bust in marble. Copenhagen, Jacobsen collection (Fig. 434).

Didius Julianus, bust in marble. Rome, Vatican.

Septimius Severus, bust in marble. Munich Glyptothek.

Julia Domna, bust in marble. Paris, Louvre (Fig. 485).

Fig. 484.—Bust in marble of Manlia Scantilla (?). Copenhagen. Jacobsen collection. (Bernoulli.)

Fig. 485.—Bust in marble of Julia Domna. (Bernoulli.)

Reliefs of the Arch of Septimius Severus. Rome, Roman Forum.

Caracalla, bust in marble. Naples Mus. (Fig. 443).

Third phase, decadence:

Sarcophagus of Alexander Severus. Rome, Capitoline Mus.

Constantine, heroic statue in marble. Rome, Portico of San Giovanni Laterano (Fig. 445).

Statues and bas-reliefs of the Arch of Constantine at Rome, excluding the reliefs of the time of Trajan and M. Aurelius.

Constantine, colossal bust in marble. Rome, Pal. dei Conservatori.

Two statues of consuls, marble. Rome, Pal. dei Conservatori.

Theodosius (?), colossal statue in bronze. Barletta (Fig. 486).

Fig. 486.—Colossal statue in bronze of Theodosius (?). Barletta. (Photo: Moscioni.)

PAINTING.

Though the remains of paintings of the Roman period are very numerous in Campania,[1] they are equally scarce in Rome. Of the many paintings discovered there in the epoch of the Renaissance we no longer find any trace, except in free imitations in the so-called *grottesche*[2] of Luca Signorelli, Pinturicchio, Sodoma, Giovanni da Udine, and Raphael, who carried that style of decoration to its highest perfection.

[1] Chiefly paintings discovered in the ruins of Herculaneum and Pompei, buried in the eruption of Vesuvius in the year A.D. 79, in the time of Titus.

[2] At Rome, in the Renaissance, subterranean places were called *grotte*, hence halls or rooms discovered in excavations were also called so, and therefore the wall decorations in the same were known as *grottesche*.

Fig. 487.—Painted wall in the tablinum of the house of Livia on the Palatine.

Of the scattered remnants in Rome we note:

Paintings of a tomb on the Esquiline, in the Palazzo dei Conservatori, dating back to the last years of the third century B.C.

Landscapes of the Odyssey at the Vatican, which come down almost to the year 89 B.C. (noticed in Greek Art, see above, page 225).

The Nozze Aldobrandine in the Vatican (noticed in Greek Art, see above, page 201).

Paintings of the so-called house of Livia, or of Germanicus, on the Palatine (page 200).

Paintings from a house discovered near the Farnesina, in the Museo delle Terme.

Decorative paintings of the Villa ad Gallinas at Prima Porta, of the time of Augustus.

Decorations of a columbarium of the Villa Pamfili.

Decorations of two tombs of the Via Latina.

The "heroines" of Tor Marancio at the Vatican.

Paintings in the Christian catacombs.

Secular paintings of the fourth century A.D., in the house of S.S. Giovanni and Paolo, on the Cælian.

Now, if we bear in mind that in Campania the influence of Alexandrian Art always predominated, and that in Rome also Hellenistic Art was generally prevalent, we shall recognise that, as existing remains are few, it is not only very difficult to describe but even to learn what Roman painting really was, or whether there was a branch of the art with characteristics purely Roman, such as we find in sculptural portraiture and historical

reliefs, as well as in some ornamental reliefs. We can only therefore quote in what follows a few isolated examples of an essentially Roman character, at least in conception.

The paintings of the tomb discovered on the Esquiline in 1876, and transported to the Palazzo dei Conservatori, which we have already noticed when speaking of bas-relief, and which date from the last decades of the third century B.C., represent scenes in Roman history, and refer probably to the Punic Wars. In technique they follow Greek Art, but in subject and in the method of depicting it they are creations of a real Roman Art.

Among Pompeian paintings, the two portrait busts of P. Proculus and his wife (she holding a *stilus* and waxed tablet) are not to be confounded with the encaustic panels of the Fayum, but show the same realism, the same interpretation of the countenance as the sculptured Roman portraits (Fig. 488).

The pleasing decorative paintings of the Villa ad Gallinas Albas at Prima Porta, which show us flower gardens peopled with birds, and those of Pompei, representing in a broad style, gardens, villas, cities, and seaports, are of a descriptive kind, truly Roman in spirit.

Fig. 488.—Portraits of P. Proculus and his wife. Naples Nat. Mus. (Woermann.)

The paintings of the first century A.D., in the villa of Livia ad Gallinas Albas, decorate the walls of a small apartment; they give a most lively presentment of trees and bushes in full leaf, with flowers and fruits scattered among them, enlivened by little birds; they are charmingly pretty, sincere and spontaneous in their truth to nature, and reveal most felicitously one of the characteristics peculiar to the temperament of the ancient Romans, a feeling and admiration for the beauties of nature.

Some portions of the paintings in the so-called house of

Livia are also Roman in conception, we mean those that give us bits of some corner of a public street in Rome, with houses having several storeys and terraces, enlivened by an occasional figure (Fig. 489).

Finally, we may note also among the Pompeian pictures some that give us scenes of everyday life, representing the Forum, the tavern, the amphitheatre of Pompei, painted by local artists, distinguished from the others not only by their inferior style and less good figures, but by ideas and forms that are absolutely realistic.

As for the more important fresco paintings reproducing pictures by Greek artists, pictures in Rome (the Odyssey landscapes, the Nozze Aldobrandine, the frescoes in the house of Livia, etc.), at Herculaneum and Pompei, we have already discussed them, as they belong to the subject of Greek Art (pp. 225, 201, 200). They formed part, however, of various decorative schemes, and it is of the wall decoration surrounding them that we wish now briefly to speak.

Fig. 489.—View of an ancient street in Rome, with its houses in several storeys. Picture in the tablinum of the house of Livia on the Palatine.

The interior decoration of a Roman house, as has been observed and demonstrated by Professor August Mau, presents in its evolution four successive different stages or styles:

First style: in use in the second century B.C., and called the Architectural or Incrustation style. The surface of the walls is divided into architectural compartments by means of mouldings; little columns with a cornice and also pediments and slabs or blocks with bevelled edges are executed in relief in coloured stucco, the imitation marble panelling being also in stucco in various colours. This style is simple, and represents an architecture that is rational and not fanciful; and the execution in modest material is as good as when genuine marbles or other materials are used in the interior of palaces and in sumptuous Hellenistic houses.

Examples :

Decoration of certain houses discovered on the Palatine in 1878.
Decoration of the inside walls of the crypto-porticus of *Eumachia* at Pompei.
Decoration of the *house of the Faun* at Pompei.
Decoration of the *house of Sallust*, ibid.

Second style : in use in the first century B.C., called the painted Architectural style. Decoration in relief is here abandoned, and a colour imitation of it substituted. Not content with representing various architectural elements and marble veneering in various colours, the decorators give play to their fancy, and devise all sorts of architectural forms, fashioning them to taste, thin, weak, and attenuated, and yet so rich in detail, that it would be doubtful if they could ever be executed in relief. Further, out of these architectural elements they form little erections, doors, etc., and give an illusion of backgrounds, which enlarge the surrounding spaces so as to make the room appear as if it extended much further beyond. Then they add festoons, garlands, and other ornaments, and in the centre of the panels, represent, as if they were hung on the wall, copies of Greek paintings well known for their artistic value and their pleasing or interesting subjects. Everything leads to the conclusion that this decoration was the work of Greek artists, or at least of artists who had studied in the Græco-Hellenistic school.

Examples :

The decoration with *landscapes from the Odyssey* in the Vatican Museum. It consists of an imaginary loggia with Corinthian pillars in the upper portion of the walls. Through it the eye travels into landscapes in which the principal episodes of the adventures of Ulysses are taking place (see page 225).

The decoration of the so-called *House of Livia*, on the Palatine Hill, very remarkable for its elegance and good taste, its harmonious colouring, and the excellent execution (Figs. 487 and 490). Besides some large copies of mythological pictures, *the release of Io, the pursuit of the nymph Galatea*, and small pictures, for example scenes of sacrifices, we have views of *streets in Rome* with houses of several storeys and little figures introduced (Fig. 489).

The *decorative frescoes and stucco ornaments* of the house discovered on the bank of the Tiber, near the *Farnesina*, in 1878, and now in the Museo delle Terme; incomparable models of elegance and good

taste, especially those on one wall with a black ground, ornamented with festoons of naturalistic foliage and fruits and with landscapes.

At Pompei the paintings in the *house of the Labyrinth* and the *house of the Inscriptions.*

Third style : in use during the first half of the first century, and to nearly the year 70.

This is called the *candelabra style*, the sham pilasters and columns being fashioned like candelabra and adorned with rich and fanciful ornaments. In this style, the backgrounds, painted with the intention of giving an illusion of space beyond the walls, disappear, and instead the walls are plain ; it is only in the centre of the wall space that a little sham building is introduced in which is a copy of a Greek picture, generally of some mythological subject, and with a landscape background in which can be traced the special character of the Alexandrian school. Generally the dado of these rooms is black, the walls red with an upper band of white.

Fig. 490.—Decorative festoon in the house of Livia on the Palatine.

There are very few vestiges of this style in Rome, we find it in some of the mural decoration at Herculaneum and Pompei.[1]

Examples :—

In Rome, paintings on a white ground in the *Columbarium of the Villa Pamfili.*

At Pompei, paintings in the houses of the *Citharist*, of *L. Cecilius Jucundus*, and of *Spurius Meser.*

Fourth style : This appears after the year 50 of the new

1 At Pompei, after the first eruption of Vesuvius in the year 63, edifices and dwelling houses were rebuilt, and especially remodelled, and the work still continued during the evolution of the fourth style.

Fig. 491.—Pompeian decoration in the atrium of the house of Modestus. (Zahn.)

era; it is the *fantastic or intricate style*, and is really a continuation of the second style, enriched with the devices of the third, for in it there is a return to the imitation openings and vistas (Figs. 491, 492, and 493), and the decorators gave free scope to the wildest caprices of their imagination, or, to speak more exactly, they took from their repertory of Greek models all the lightest and most graceful subjects and motives to form a cheerful and pleasing decoration designed with symmetry and balance, and executed in brilliant and vivid colouring. They chose their subjects by preference from the myths and representations of Eros and Bacchus, with their suite of Psyches, amorini, graces, nymphs, and Bacchantes, and from episodes and scenes of a

Fig. 492.—Wall decoration of a Pompeian house.

kind in which these are the protagonists.

Besides copies of pictures in the centre of the panels we here see figures painted on a background in monochrome, generally vermilion ; at one time it is a group of the three graces, at another a satyr and a bacchante, now a bacchante riding on a centaur whom she is tyrannising (p. 227), now single idealised figures of dancing girls (Figs. 494, 495, 496), of nymphs, bacchantes, victories ; figures harmonious, and elegant in form and never without refinement.

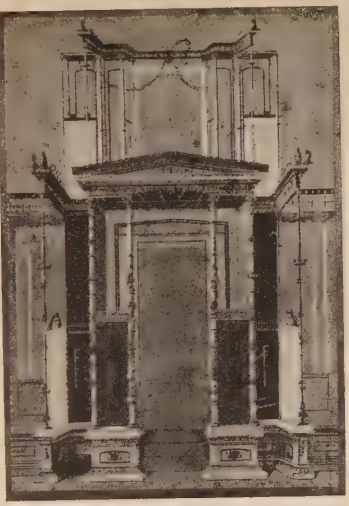

Fig. 493.—Pompeian wall decoration in the house of Lucretius. (Zahn.)

The greater number of the paintings of Pompei belong to this style, so much so that it is commonly called Pompeian, but we must not forget that of this same style were the paintings in the *Golden house of Nero*, discovered under the ruins of the baths of Titus in the time of Raphael.

Antique Roman examples :—

In Rome the decoration and stucco paintings of the two tombs on the Via Latina, in the second century of the Christian era (Figs. 470 and 471).

The *heroines of Tor Marancio*, in the Vatican, belonging to the second century after Christ.

At Pompei (and also in the Naples Museum), endless love scenes, and amongst others the paintings of the *house of the Vettii*.

To the period of the fourth style belong the paint-

Figs. 494 and 495.—Bacchantes. Pompeian frescoes. Naples, Nat. Mus.

ings done in the darkness and semi-darkness of the catacombs.

The first Christians, not possessing any art of their own, had necessarily to avail themselves of the art of the time and of those artists who were then in Rome, therefore both the style and technique of their paintings are Græco-Roman, but naturally they employed artists of humble station, and so while the Græco-Roman style always predominates in the ornament, in the figures and scenes with figures the Roman or Italian naturalistic character prevails.

Fig. 496. — Winged female figure. Pompeian fresco. Naples, Nat. Mus.

Owing to the dark and pestilential conditions of the catacombs, or else from poverty or a spirit of humility in the early Christians, these paintings were executed hastily and they are without any pretension to great artistic merit. Thus, although chronologically they constitute, after the above-mentioned paint-

ings of the golden age now on the Palatine, in the Museo delle Terme, and the Vatican, and at Herculaneum and Pompei, almost the only consecutive series of paintings of the Roman period that have come down to us, yet from the point of view of style and technique they are poor and debased works in which for four centuries, without interruption, the continual decline and deterioration of pictorial art in imperial Rome are manifest.

While in these paintings decay in æsthetic taste and in style is taking place, towards the close of the third century the materials—the stucco and the colours—also deteriorate.

Mosaics form an integral part of Roman artistic decoration, but it is only by exception that we find the use of them extended to the walls of public buildings or of niches in small temples, fountains, etc. The principal use of mosaic is to imitate and take the place of coloured woollen carpets spread on pavements, and therefore from the simple kind of mosaic in little cubes of white, brownish black, yellow and red stone, it naturally advanced to mosaics of stones and marbles in varied colours, or formed of *tessellæ* made of melted coloured glass[1] (Figs. 497, 498, and 499).

[1] The mosaic work of Roman classical art was of various kinds:

Opus tessellatum, made of "tessellae" or small cubes of a more or less regular shape, of marbles or stones of various colours, including white, used exclusively in pavements.

Opus vermiculatum, like the tessellatum, but composed of irregular cubes, so as to follow the outlines of the figures.

Opus marmoreum sectile, composed of inlaid marbles of various sizes, fitted one into the other: used for pavements as well as for walls (in the later period).

Opus Alexandrinum, composed of fragments of marble and hard stones (porphyry, serpentine,

Fig. 497.—Bulls attacked by a lion, with a landscape background. Roman mosaic.

Fig. 498.—Frieze of scenic masks. Roman mosaic.

Mosaic is derived from Hellenistic Art. This is so far true that the most beautiful mosaics of festoons and masks, of doves round a bowl (in the Capitoline Museum, Fig. 320a), the two mosaics of comic scenes made by Dioscorides of Samos (in the Naples Museum), the mosaic of the battle of Alexander, are all works of the Hellenistic school. And to these may be added the Prænestе (Palestrina) mosaic pavement with Egyptian landscapes, mosaics from the Villa of Hadrian (besides "the doves"), and those in the museums of Naples, Rome, and Berlin, etc.

The minor and industrial arts of the Romans are also a derivation from Hellenistic Art, when they are not actually Alexandrian works imported or executed by artists of that school, such as we admire in the antiquities of Hildesheim and Bosco Reale, already mentioned, and in the bronze

etc.), not set in close but put together to form discs, triangles, rhomboids, stars, etc., unequal and all in geometric designs, a system continued later in the pavements of Christian basilicas.

Fig. 499.—Little genius subduing a lion. Roman mosaic.

Mosaics in glass or enamel in little cubes, the prototype of Byzantine and Latin Christian mosaic work, but already in use among the Romans, from the first century of our era.

Examples at Pompei, Capri, Tivoli, Villa Borghese, etc. (Müntz, Introduction to his work, "La Mosaïque chrétienne pendant les premiers siècles." Paris, 1893).

Fig. 500.—Gladiators' armour, in the Mus. S. Germain.

decorations of the ships from Lake Nemi. This derivation and development from Hellenistic Art is shown in fact in numerous specimens of goldsmith's work, gems, household objects, furniture, candelabra, tripods, and weapons, in the museums of Rome and Naples, Paris, London, etc. The evolution mostly exhibits decline, but, compared with the majority of modern and contemporary productions, is still of the highest artistic merit (Figs. 500, 501, 502).

We do not mean by this that it is totally without Roman character. In the bronze work and pottery particularly, we notice the technical skill and taste of ancient Italian, and especially Etruscan Art. Many of the modest pieces of Arezzo pottery in a fine, blood-red colour are ornamented with exquisite reliefs of foliage, flowers, etc., taken directly from nature, and so too often are the simple little lamps in terra-cotta.

Fig. 501. — Bronze tripod from Pompei. Naples, Nat. Mus.

The series of Roman coins reflects, as do the Greek coins, the history, evolution, and vicissitudes of the industry and art of the Romans. It may easily be

observed that from the *aes grave* cast in bronze to the silver *denarius* coined in imitation of the Greek *drachma*, and to the imperial coinage in the three metals, gold, silver, and bronze, they follow the phases of Roman sculpture in the busts and monumental bas-reliefs. After Commodus, in coins also the art declines, and then rapidly deteriorates.

Fig. 502.—Roman marble candelabra.

Addition to p. 310.—Since the translation was finished, information has come to hand to the effect that the "Victory of Brescia" (p. 316) has been deprived of its shield. Fragments of a chariot and horses have been found, and the Victory is now supposed to be in the attitude of driving a chariot.—(*Communicated by Miss A. Todd.*)

APPENDIX.

Indian Art and Later Persian Art.

Fig. 503.—India: Interior of the temple of Karli. (Fergusson.)

We cannot conclude this sketch of the History of Art without some mention of the two new forms of Oriental Art, *Indian Art, and the new Persian Art* of the Arsacids and the Sassanids, which in the meanwhile were gradually evolving and preparing certain elements that will reappear later, in Byzantine and Arabic Art.

Indian Art.—The history of India prior to the Arab conquest is divided into three periods:

The first, which begins in the origins of Aryan civilisation, and comes down to nearly B.C. 250, is called the *Brahminical Period.* It was during this period that took place the Persian invasion under Darius in 517 B.C.

The *second*, known as the *Buddhist* period, starts from about that date and lasts till the seventh century of our era. It was during that period, in 325 B.C., that Alexander and his Greeks penetrated into India.

The *third*, a later Brahminical period, extending from the eighth century B.C. to the Arab conquest.

Of the art of the first period there are no remains, nor have even any vestiges of it been found, as the only materials used were wood and brick, but traces of it exist in works of the second period. Of this, the Brahminical period, monumental and sculptural works are still extant which reveal types, forms, and features peculiar to construction, carving, and relief in wood and in terra-cotta,

and these give us some notion of the style of the first period. Other elements may also be discerned. Some are borrowed from the ancient Persian Art of the Achæmenids, others from Greek Art. They do not exist in their pure state, but have been modified and adapted to the style peculiar to the Indian genius.

This new art, the real *Ancient Art of India*, is therefore the result of a local elaboration of absorbed and assimilated ancient Persian elements (therefore also of some of Egyptian and Chaldæo-Assyrian origin), mostly in the capitals, which bear figures of animals. Greek elements appear, especially in the types and modelling of the sculptures. Here we find no logical architectural developments, nor any evolution in the style in plastic art, such as we have met with in other ancient nations, but nevertheless the works are stately and imaginative, with the richest decoration, and sculptures which are in conventional rather than natural forms, and yet full of life and movement. The ruins which survive are exclusively sacred. Taken as a whole, they are fantastic, gay, dazzling and rich, magnificent and often complicated and mysterious, the true expression in art of that marvellous country, India, and its strange religion.

The principal types of known monuments may be reduced to three :

The so-called *commemorative columns*, which on an inverted, bell-shaped capital carry an elephant (?) who bears on his back the symbolic wheel. Some are still to be found in the valley of the Ganges.

The *sanctuaries* known as *Stupa* or *Tope* (Fig. 504). On a great circular platform rises an immense massive cupola flattened at the top, surmounted by a disc representing the umbrella of state. Inside, in a little cella (or shrine), relics are preserved. All round this building is a circular stone enclosure wall with gates, also in stone, of a character that recalls original structures in wood. The sculptures of the great gates also resemble wood carvings. These monuments, scattered about in Bhopal and in the island of Ceylon, vary in height from 17 to 21 and even to 83 metres. Other more simple monuments, known as *Dagobas*, without surrounding wall or gates, reduced to a species of tabernacle,

are also erected in the interior of temples. The whole form recalls a *tumulus*. It might be derived from those ancient tombs, and in fact bears certain analogies with the tumuli of the Ægeans.

The grotto temples, excavated in mountain cliffs, the most characteristic and imposing of the monuments. On the face of the rock a façade is cut, adorned with sculptures and horse-shoe shaped arches, the largest

Fig. 504.—India. The stupa of Sanschi. (Cole.)

of which, in the centre of the actual façade, and the door beneath it, are the only apertures through which light can penetrate into the interior. Then follows an atrium with columns, from which the temple is entered, excavated rectangular in shape, divided into aisles by columns, and covered with an immense and lofty barrel vault; it is terminated at the far end by a semicircular recess, in which is kept the image of Buddha, often enclosed in a *Dagoba* surmounted by an umbrella-shaped roofing. On each side, other accessory chambers,

Fig. 505.—Buddha. Ancient Indian Terra-cotta. (Grünwedel.)

Fig. 506.—Buddha. Ancient Indian statue. (Grünwedel.)

passages, and galleries are excavated. The details of the great barrel vaults and of the supports of various types again recall ancient constructions in wood. The most celebrated is the temple of *Karli* in the neighbourhood of Bombay (Fig. 503).

In *sculpture* we only find high reliefs of mythological heroic scenes and ornamental reliefs for the decoration of sanctuaries or images of Buddha. As we have said, the figures are hardly if at all natural, for besides being symbolical and fanciful and therefore complicated, they do not reveal any observation or study of nature, and yet are animated and suggestive of movement. The plastic modelling is at first exclusively derived from wood carving, and from the Persian Art of the Achæmenidæ; later it is transformed through the influence of Greek Art. This can be seen by contrasting, for example, two images of Buddha, which belong to these respective periods (Figs. 505 and 506).

This Indian Art of the second or Buddhist period has exercised considerable influence on the arts of other Indian regions or countries in the vicinity, such as Thibet, Siam, Cambodia, China, Japan, and Corea, where the most ancient types have retained their primitive purity more than in India itself.

Fig. 507.—Grotto Temple of Elephanta, near Bombay.

The celebrated grotto temples of the island of *Elephanta* near Bombay (Fig. 507), and the still more famous ones at *Ellora*, some of which, besides being excavated in the rock, are separated from the cliff, all the work of the chisel, belong to the third new Brahminical period, and so do the lofty sanctuaries called *pagodas*. They are, however, a later evolution of the art of the second period.

Fig. 508.—Ruins of the Palace of Ctesiphon. Persia. (Dieulafoy.)

The new Persian Art of the Arsacids and Sassanids.—Ancient Chaldæo-Assyrian Art (the art of the vault and the cupola) had not only continued to exist in Mesopotamia during the ancient Persian Empire of the Achæmenids and the successive reigns of the Seleucids and Arsacids,[1] but, as we have seen, had exercised no small influence on Hellenistic Art, and then, probably through the latter, on that Roman Art which created the domes of the Pantheon, the Thermæ, etc. In Persia also, Chaldæo-Assyrian Art and the art of the princely structures of the Achæmenids had survived. In Mesopotamia later, and also in Persia, mostly during the reign of the Seleucids (the successors of Alexander of Macedon, who founded the city of Seleucia on the Tigris), Greek architecture and sculpture had so completely penetrated as to become fused with the already existing styles.

So it happened that during the successive reigns of the Parthian Arsacids, and of the Sassanids, rulers of great activity and vigour, with whom the Romans contended in vain, the three Arts, Chaldæo-Assyrian, Persian-Achæmenid, and Hellenic continued their productivity and developed by degrees into a single style which made its

[1] Dominion of the Seleucids from 312 B.C. to 250 B.C.
,, ,, Parthian Arsacids from 250 B.C. to 226 A.D.
,, ,, Sassanids from A.D. 226 to A.D. 641.
,, ,, Arabs from A.D. 641 onwards.

appearance in the latter days of the Arsacids and flourished throughout the reign of the Sassanids, after whom it is usually designated, the *new Persian Art of the Sassanids.*

Fig. 509.—Restoration of the palace of Ferozabad. Persia. (Dieulafoy.)

The chief monuments of this art are seen in the splendid ruins of palaces at Ferozabad (Fig. 509), Sarvistan (Fig. 510), and Ctesiphon (Fig. 508), and in other smaller ruins, as well as in sculptures in high relief on the face of cliffs.

These imposing edifices display, in their mass and their proportions, much of the grandeur of ancient Chaldæo-Assyrian buildings; they have huge halls covered with immense barrel vaulting, other square halls roofed with a dome tending in the interior most often to the ovoid form, and supported at the four corners by semi-circular recesses hollowed in the walls (Fig. 511), thus transforming the square building into an octagon. The exterior walls, especially the façades, have colossal entrance archways approaching in contour the pointed arch,[1] and the side walls have blind arches disposed in ranges of two or three storeys, and resting either on groups of little columns set in the wall or on tall columns or circular pilasters, also engaged in the wall, which divide the spaces and form a regular architectural design, recalling the constructive principles of the edifices of Persepolis and Susa. These tall cylindrical pilasters and these groups of small columns engaged in the wall, the blind arches, the great central archway, the

Fig. 510.—Palace of Sarvistan. Persia. Restoration. (Dieulafoy.)

[1] In the ruins of Rabbat-Amman may be noted a horse-shoe arch with an acute section.

Fig. 511.—Recess in the palace of Ferozabad. Persia. (Dieulafoy.)

cupolas, the great barrel vaults, the semi-circular recesses, will all pass later into Byzantine architecture, and from it into our mediæval architecture, and some of those elements, especially the cupolas and the pointed arches, will become elements of Arabian Art. The singular capitals also, resembling elongated cubes vase-shaped towards the top, and with ornament of Greek origin, in which some signs of the Indian decorative style may be noted, are prototypes of Byzantine and Arabian capitals.

At Jur, a lofty tower with receding stages, which was once the temple of the sacred fire, with its decreasing tiers and the ramp ascending round it, is derived from the Assyrian stepped temples, and may be considered one of the prototypes of the Arab minarets to be seen in those regions.

The high reliefs of Behistun, of the time of Gotarzes I., King of the Parthians, of *Naksh-i-Rustum*, of *Darab-gerd*, and of *Tag-i-Bostan*, of the time of the Sassanids, represent historical scenes, the glorious triumphs of those sovereigns, and their victories over Valerian (Fig. 512). They are of rather rude workmanship, it is true, but yet are interesting, as we can trace in them the influence of Assyrian, Greek, and Indian Art, and see its results in the development of an art full of vigour and originality.

Fig. 512.—Sapor (Shapúr) triumphs over Valerian. Bas-relief at Naksh-i-Rustum, Persia. (Dieulafoy.)

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